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DECEMBER 1991

WIZARD

No. 4

THE GUIDE TO COMICS

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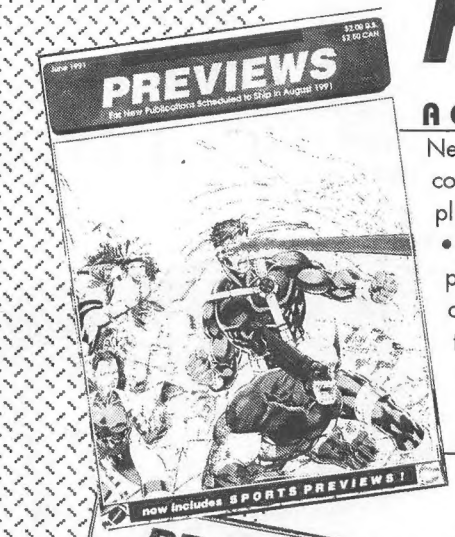

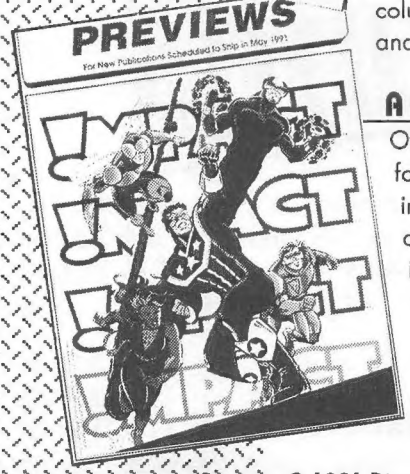

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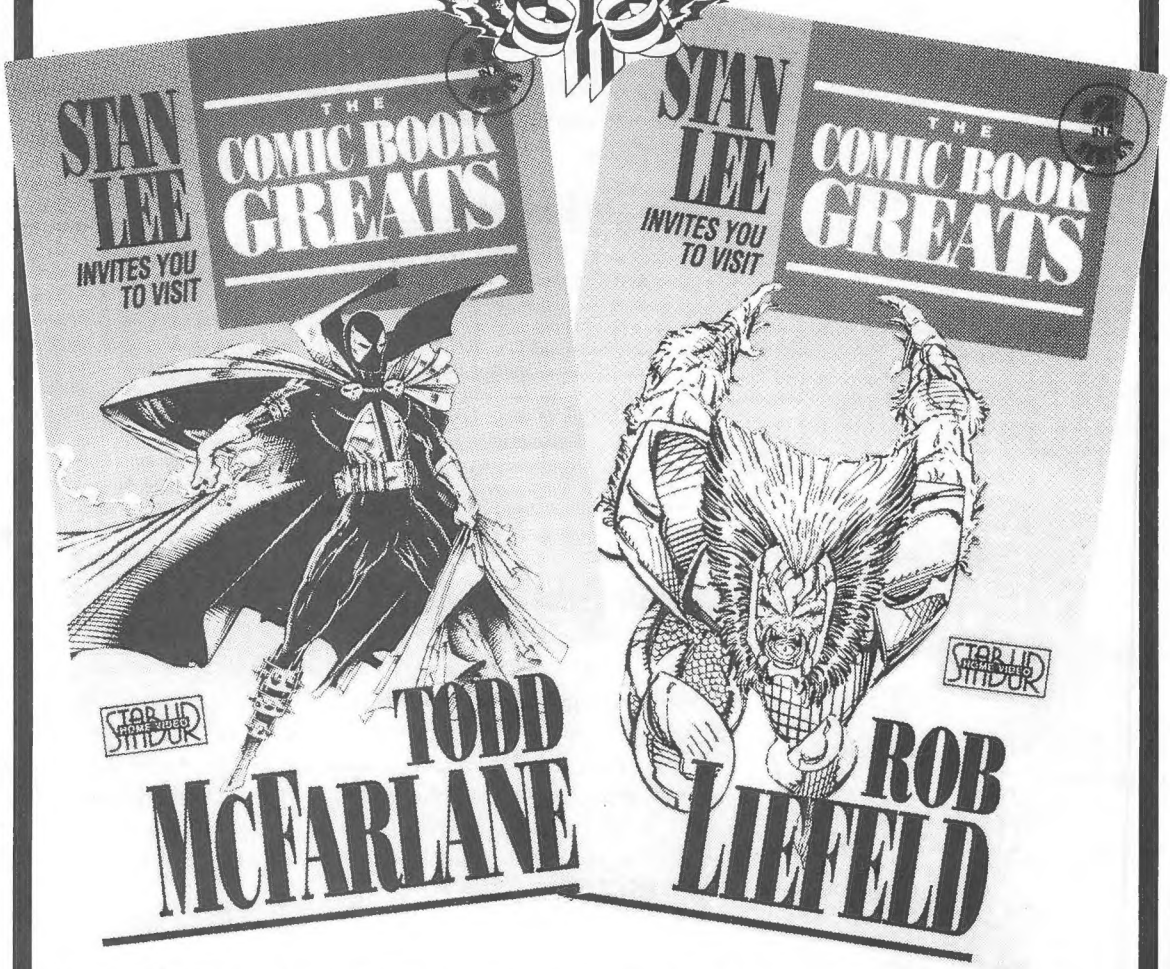

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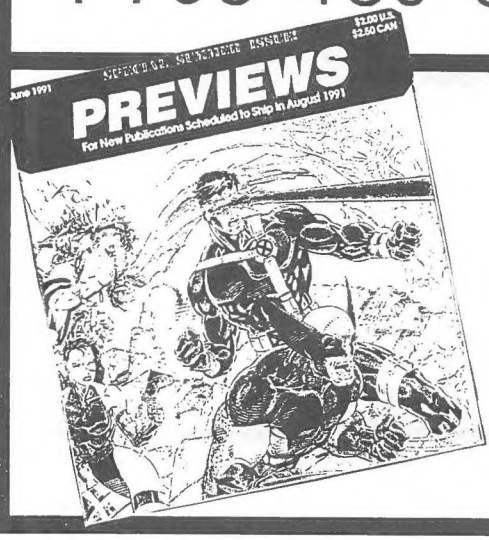

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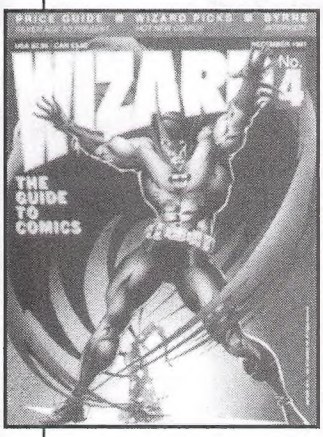
VOL. 1 NUMBER 4
DECEMBER 1991



ABOUT OUR COVER

Batman agreed to hold still long enough in between takes from the movie *"Batman II: Batman Returns"* for us to snag him for our cover. If we could only have convinced him to wear the hat, though...

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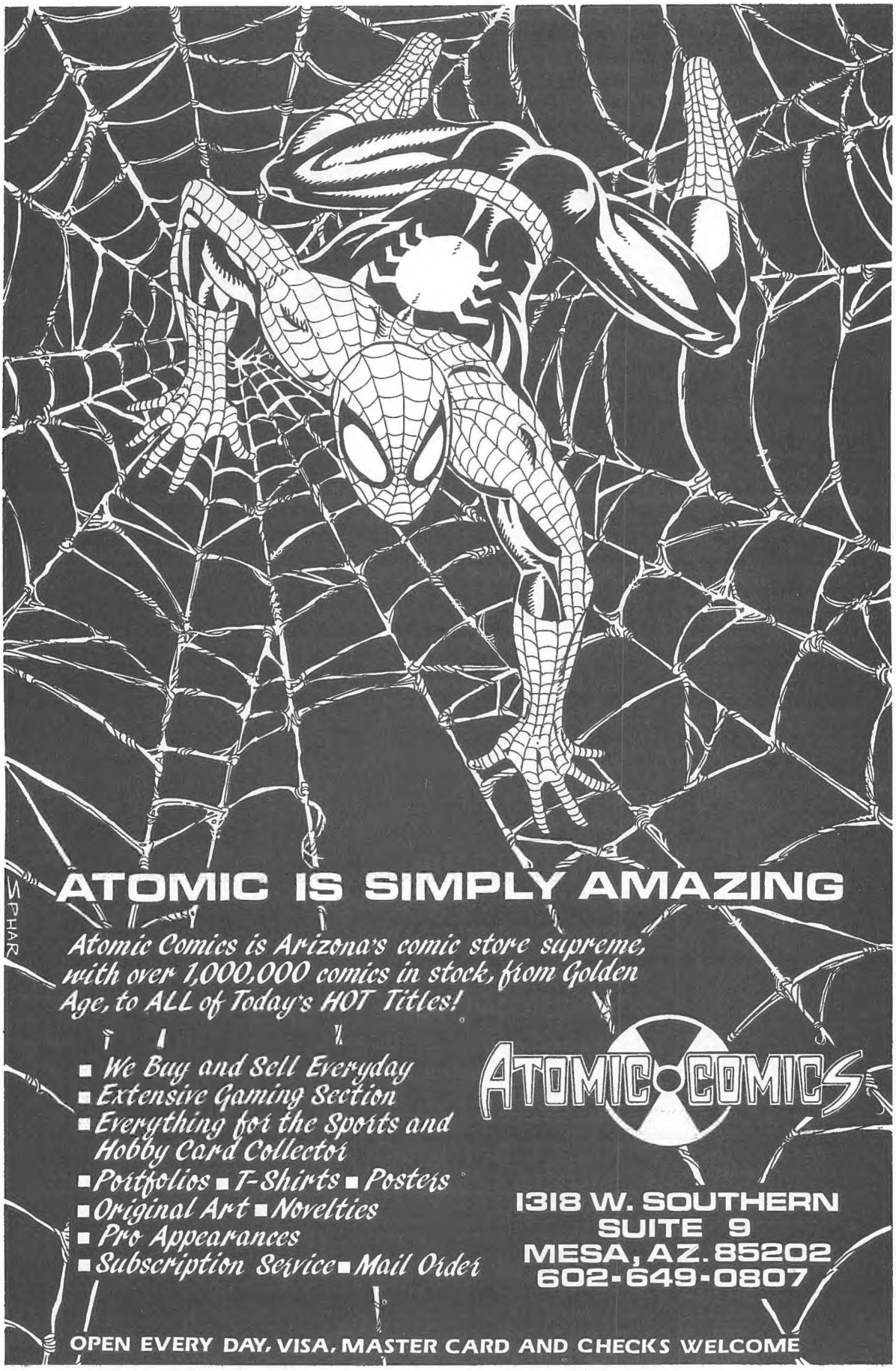
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Welcome To Wizard #4

Hey, how ya doin'? What a crazy month this has been, I've been running around trying to do a million and one things, the worst of which is talking to Lawyers. What a pain.

I do hope that you are getting psyched for the new Trek film. Star Trek VI opens in two months, as you can see, me and this green blooded alien with inner eyelids are most excellent buds.

Results have been tallied, 'Sienfeld' is officially my #1 show, just edging out 'Parker Lewis Can't Lose'. Also, have you seen the cover to She-Hulk #34? I think I'm in love - Where can I find a girl like that? (color optional)

Vacation time, well at least out of the office, Nov 9th & 10th, Wizard will be at the Mid-Ohio Con to do a little magic. we will show some top secret future stuff, answer all your questions (within reason), just say hello, and have some fun, maybe give away a few things.

I would like you to write me some more letters, let me know how were doing—I'll be honest with you, if you give us some good ideas, we'll get it done. We threw the red tape into the woods in my back yard.

The comic book industry lost a piece of its backbone, with the passing of Carol Kalish, Publisher of Marvel. I've met her a few times, mostly at the San Diego Comic Con, we shared a few cabs and elevator rides. I'm sorry I didn't get a chance to be more enlightened by her presence.

Truly yours,

Gareb Shamus
Publisher

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PURSUING JUSTICE in a DARK KNIGHT

THE BART SEARS INTERVIEW

by Patrick Daniel O'Neill

K. B. WAS HERE

Artist Bart Sears first came to fan attention as the penciller on DC Comics' *Justice League Europe*. Now, he's making a splash with a story arc in *Legends of the Dark Knight* and moving on to draw the wrap-around for next year's DC annuals.

WIZARD: *Where do you come from? Where did you get your education?*

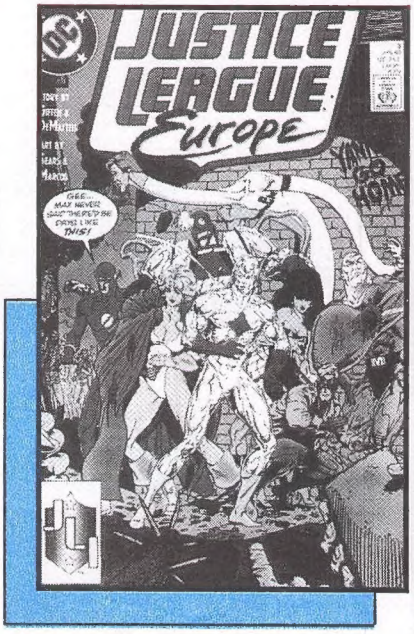
BART SEARS: I'm from Syracuse, NY. I'm mostly self-taught; I went through one year of the Joe Kubert School of Cartoon and Graphic Art. After that, I pretty much got out of drawing. After a while, I went into computer graphics and slipped into comics. I did some stuff for Marvel that was never printed; probably never will. They were for the revised version of *Savage Tales*, not super-hero stuff.

WIZARD: *How did you get started working for DC?*

SEARS: I was working at Hasbro at the time. I designed the

"The Justice League have to be open and airy; sort of pseudo beautiful people"

C.O.P.S. toys and DC had licensed them for a comic book. Andy Helfer and Doug Moench came up to talk to the marketing people; I was friendly with one of the marketing guys, so he let me come to the meeting. They liked the drawings I had for C.O.P.S. and asked if I wanted to do comics. I said yes, and that I already had. I showed them some covers I did for Quality — *Judge Dredd* — and Andy gave me a couple of issues of *C.O.P.S.* to do.



Then I quit Hasbro and started doing comics full-time.

WIZARD: *That's interesting. I always thought that toy design would be more profitable than working in comics.*

SEARS: Nope. It can be if you do it on a freelance basis, but not on staff.

"With 'Faith' I tried to draw it in a grittier style."

After *C.O.P.S.*, I did an issue of *The Spectre* and missed the chance to do that title regularly when I got roped into helping out on the last issue of *Invasion*. Then I jumped on to *Justice League Europe*.

WIZARD: *JLE impresses me as a tough book—trying to balance humor, characterization, and enough action to satisfy everybody.*

SEARS: Sometimes you can get bogged down in the dialogue...but I think it had a pretty good balance — more so than *Justice League America*.

WIZARD: *Did you enjoy working on it?*

SEARS: At times. There were always scheduling problems with that book. It seemed like I was always catching up — and I'm not the fastest guy to begin with. It got to be a pain in the butt.

I liked *JLE*. I wish I'd had the chance to actually *see* Europe, because I really have no idea what it really looks like. I had pitiful reference. It's tough to find reference for normal streets, cars, mail boxes, that kind of day-to-day stuff.

WIZARD: *You currently have "Faith" running in Legends of the Dark Knight. Is Batman a character you've hankered after?*

SEARS: He's dark and fun to draw, but I wouldn't say I ever begged for him.

I was always supposed to do a special project —it just turned out to be a *Dark Knight* story. At first, years ago, it was going to be a Creeper series, but that never went anywhere. Finally, "Faith" came along — and that was its own little nightmare.

WIZARD: *In what sense?*

SEARS: Time-wise— I got a slow start and I got it late besides. The third issue's the best.

I tried to draw it in a different style than *JLE*. The *Justice League* have to be open and airy; that's how they work best — sort of pseudo-beautiful people, I guess. But with "Faith," I tried to make it grittier.

WIZARD: *What's next?*

SEARS: I'm doing a couple of issues of *JLA*, ##58 and 59; then after that I start on two 54-page *Eclipso* books. That's going to be next summer's annuals storyline. That'll take me a while.

WIZARD: *Who are you working with on Eclipso?*

SEARS: Keith Giffen, Robert Loren Fleming and Randy Elliott.

WIZARD: *Is Keith doing layouts?*

SEARS: Yes, but I won't be following them. We're having a lunch this week, where I'll make that clear. I'm going to see what he

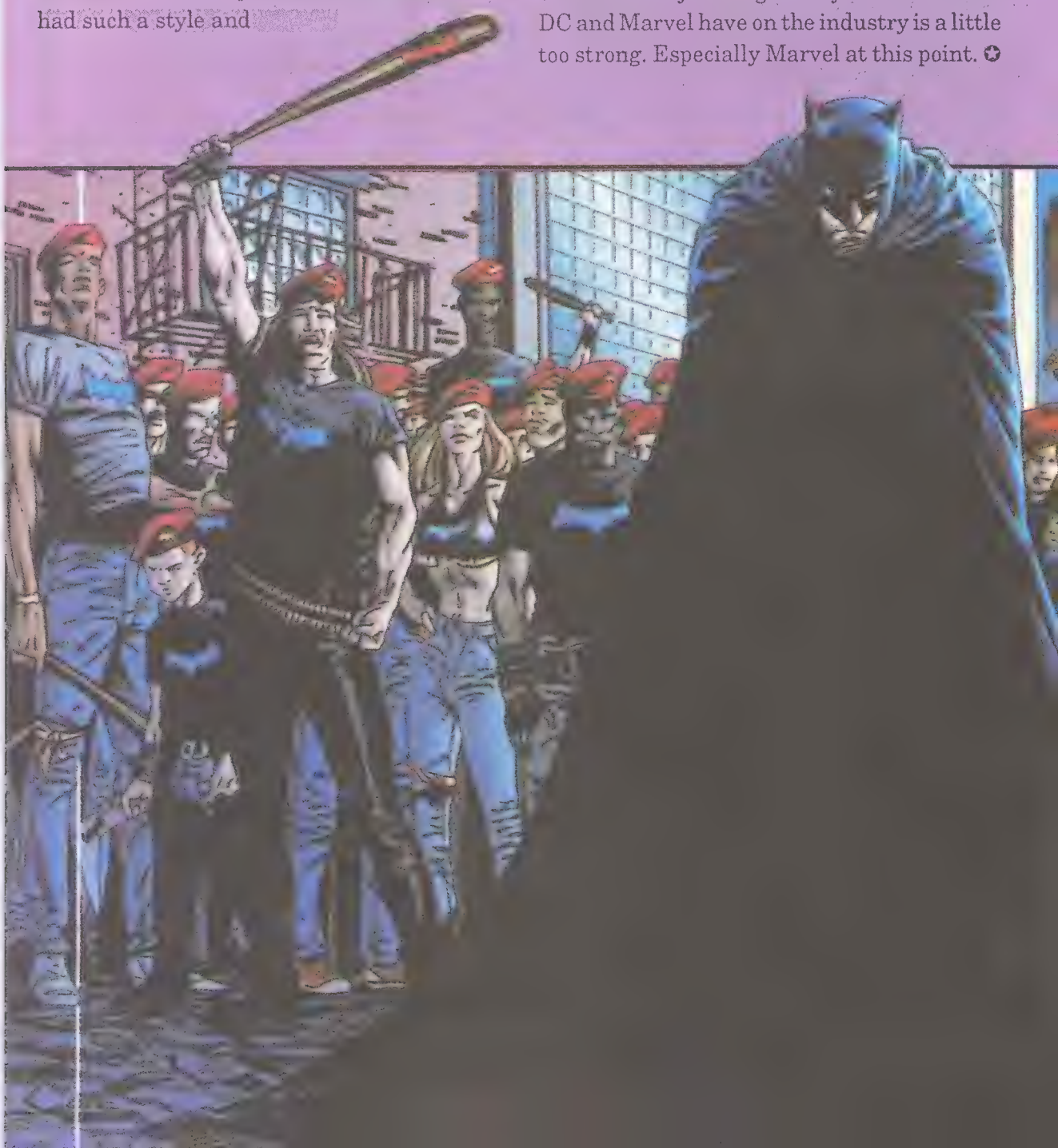
wants on each page and then re-draw it.

That's not what I did on the *Justice League* stuff. I'd occasionally do bigger panels than he laid out, to emphasize drama or action, but mostly I stuck pretty close to his layout. I found that the way he tells stories is pretty straight-forward, and if you change too much, you change the tone of the story. That might be fine, but the dialogue was being written at the same time I did the pencils, so I didn't want to screw that up. Besides, those books had such a style and tone, I didn't want to change it.

On *Eclipso*, I'm going to bring in a little more of the stuff I used in "Faith."

WIZARD: If you were in a position to change the nature of comics — the industry, the business, or comics themselves—what would you do? What most needs to be fixed?

SEARS: There's probably a lot of small things, but no one major thing—maybe the hold that DC and Marvel have on the industry is a little too strong. Especially Marvel at this point. ✪



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...it was a Dark and Stormy Knight...

Denny O'Neil discusses the nature of Batman... and there won't be a single **POW!** or **HOLY ANYTHING!** in the conversation.

by
Patrick Daniel O'Neill

My theory is that there have been about five Batmans," says editor Denny O'Neil, "and I don't have any quarrel with any one of them. They were all right for their time, for the sensibility of the audience — or the perceived sensibility of the audience."

O'Neil edits *Batman* and *Detective Comics*, two of the three regular monthly titles in which the Caped Crusader stars. [The third, *Legends of the Dark Knight*, presents stories from early in Batman's career and is edited by Andy Helfer.] O'Neil is often credited as the writer who — along with artist Neal Adams — returned Batman to his roots after the camp period inspired by the TV series in the late 1960s. He says that Batman is basically the same character now, 20 years later, as the one he wrote then.

I don't think the character is different," O'Neil says. "He's deeper — what we started in the '60s has been carried a lot further, partially because it's possible to go further now. When we did the stuff that people keep wanting to reprint — and God bless them! — from the '60s, we worked under a lot of restrictions, some of them from outside agencies, some of them from inside, some of them coming I'm afraid just from our own perception of what the limitations were.

I don't think it would have been possible to do the stories we now routinely do in 1971, but I don't see that there is any significant change in the character — just that we can go further with him."

But there must have been *some* changes in 20 years? "I confess that there was a period of seven or eight years where I read Batman only sporadically," O'Neil admits. "After I stopped writing the character, I read Batman comics only when there was a need to. I have a feeling he lightened up a bit in there. I did read the year or so before I started editing the books — the previous year's run. One of the things I wanted to do was darken that character a little bit; he seemed almost too wholesome, too '50s-ish.

But I think basically the character is not different, just more of the same. The Batman who was re-established in the late '60s is essentially the same character we're doing now."

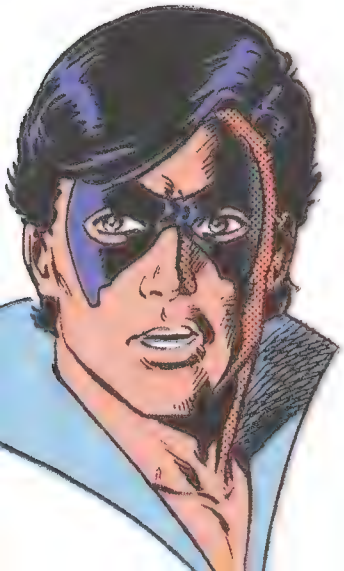
That character is a grim, dark, somewhat obsessed man, driven to fight crime by the memory of his parents' murder. O'Neil notes that Batman *can* be become a bit much, if the wrong elements in his psyche are played up. "I think some writer-artist teams have made the character unappealing, by removing all his humanity. You make him a psycho, as some people have wanted to do, and you have an unappealing character. I think there has to be an essential streak of humanity running through the character, and I will always reject the idea that he is a psycho — because I have some ideas about what heroes are and crazy people are not heroes. A hero has to have some control over his own destiny."

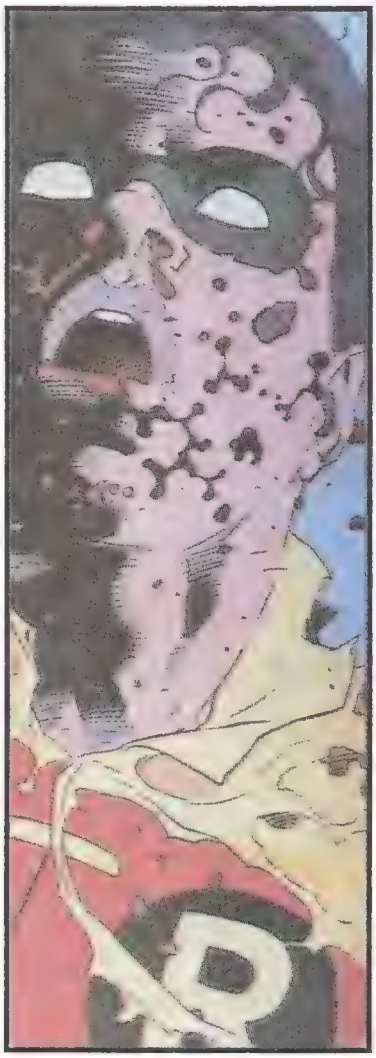
But isn't obsession a form of psychosis? O'Neil argues that Bruce Wayne isn't crazy because he recognizes his obsession and uses it for prosocial purposes. "In our sort of psychological picture of Batman, we posit that he knows that he has an obsession — he's aware of it — but he

chooses not to fight the obsession because he's an existential man," he points out. "We all need something to give a meaning to our life; with most people it's family, with some people it's job. Most people don't even think about that, they accept what they're handed: Family is the thing that gives meaning to your life and this is the way it's always been. Batman knows that he got snared by an obsession and chooses to let that be the governing principle of his life, because he can't think of anything better. At least, it's a very socially useful obsession to have."

Some fans argue that we haven't seen enough of Bruce Wayne in the past few years, that the concentration on Batman's obsession has led to neglect of his un-costumed life. After all, they say, he was Bruce Wayne fro 20 years before he became Batman. To some extent, O'Neil rejects that argument:

He *wasn't* Bruce Wayne for 20 years before he was Batman; he became Batman at age eight. He didn't have the name or all the gimmicks in place, but we're saying that he was a child named Bruce Wayne up until he saw his parents killed," he explains. "Then that innocent child stopped existing and Batman began there. It took him another 15 years to get it all together.





However, the criticism that Wayne has been neglected is a valid one. The problem may be some lack of consensus on who Bruce Wayne is or how he should come off. At times he's been played as a completely competent, admirable business-

man; I don't think that's ever the way to go with double-identity characters. Actually, I like the way he was played in the movie: a nice, unfocused guy.

We have given Bruce Wayne a little romance, but he has not been on stage as much as he has in times past. So, next month in London, when I meet with all my writers, I'll mention that to them," O'Neil concludes.

O'Neil admits that the recent emphasis on Batman's life in the cowl may have been an over-reaction to what he sees as past mistakes. "In times past, there was too much soap opera. That was another thing I determined to do when I took over this desk almost six years ago—go back to the creature-of-the-night, hard-edged adventure stories, the old pulp adventures; less soap opera," he says. "My perception is that Batman turns more as a character, as a concept, on the pulp adventure than on the soap opera. That's by no means true of all super-heroes; it just seems true of this one. It's possible we went too far in that direction."

O'Neil points out that he tries to give his writers, Alan Grant and Peter Milligan, a fairly free hand in determining the kind of stories they tell. "I am working with a uniquely talented group of guys and it's sometimes hard for me to find the line. I don't want to inhibit them by giving them a lot of prima facie requirements. What they are — all of them at the moment—are gifted storytellers, and only secondarily guys working in comics with serial characters. I want to make the best possible use of their storytelling talents, and put as few restrictions on them as possible. As it is, they have to work from an outline, which we get together once a year and create — which tells us, for example, this year when Gordon has his heart attack, what effect that has, what issues of which books those repercussions are felt in. Similar problems with Tim's parents, with introducing Harold into the continuity. So they have to work with that stuff — mostly, frankly, because the audience demands that kind of continuity.

"Given that they have to work with that, I don't like laying too many other restrictions on them," O'Neil continues. "Of course, there are the overall restrictions: There are kinds of stories I won't let them do — a lot of the stories that were done in the '50s, for example, are simply off limits now. We don't do much hard-core science fiction, we do very little fantasy; we do a lot of occult, but no elves or sprites from another dimension, none of that sort of thing.

"So, actually, running it as loosely as I do, there's a lot of restrictions I have to put on them — many more than *I* used to work under when I was writing Batman freelance in the '60s and the '70s."

"You make him a psycho, and you have an unappealling character."

A HERO HAS HIS OWN DESTINY.

Surprisingly, both Grant and Milligan are British. Is O'Neil concerned that as quintessentially an American character as Batman is being written by a pair of Brits? "I think there are reasons for it," he replies. "One is my perception that Batman functions best

in a pulp adventure format. Those guys come from a little different tradition than most American comic-book writers, in that they tend to be writers first and comic-book guys second. As such, they're more concerned with things like structure within an individual story — whereas the American breed of comic-book writer, not wrongly let me emphasize, tends to think of three-year stretches. Well, for Batman, I think it's better to concentrate on finite stories, a story with a beginning, middle and end. We may take three issues to tell it, but it should play as if each little drama comes to a real conclusion.

"It's a major point in the series when you muck with any of the basics."

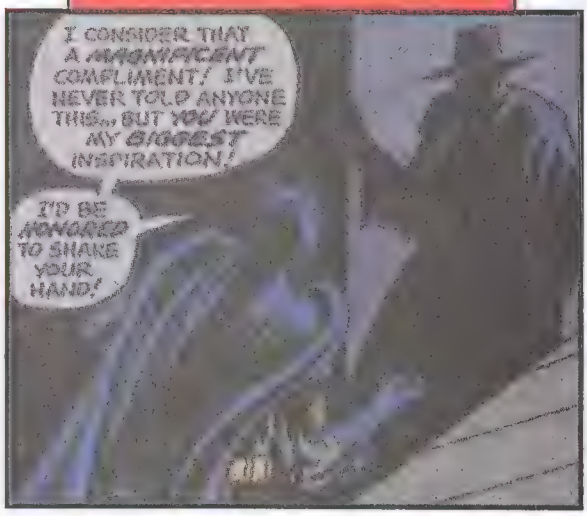
"There are always the continuing threads, the subplots, that will go on forever," he points out. "That's time-honored in comics and, in fact, in serial fiction in general. 'And serial fiction is the dominant form of the 20th Century', he said, sounding like an academic. But it is. Norman Mailer, 20 or 25 years ago, said melodrama is the dominant form — well, he was half right. Melodramatic serials are the dominant form because, really, that's what our popular story-telling has been about since the early part of this century: comic strips, pulp magazines that featured the same characters in different adventures once or twice a month, radio serials, television programs. You know, Thomas Magnum catches this crook on this occasion, but when you think back over the eight years of *Magnum P.I.*, you don't remember the individual stories as much as the on-going elements — the car, the estate, Higgins, the dogs.

"So, we're working in the serial form and that brings its own requirements — one of which is certain on-going elements that you play with and manipulate, but are always there," O'Neil sums up. "Or — if they stop

being there — it becomes a real big deal. It's a major, pivotal point in the series when you muck with any of the basics of the concept."

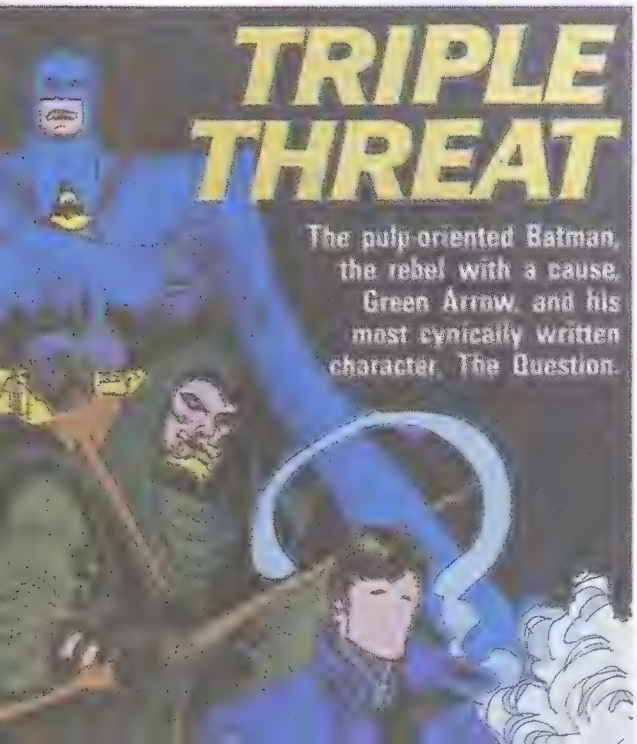
Batman is one of a multitude of "dark" char-

"Batman turns more as a character/concept on the pulp adventure."



acters that seem to be the driving influence in comics today — a multitude that includes Lobo, the Punisher, Foolkiller and, to some extent, Wolverine. Does O'Neil have any thoughts as to why these types of characters are dominating the comic-book scene?

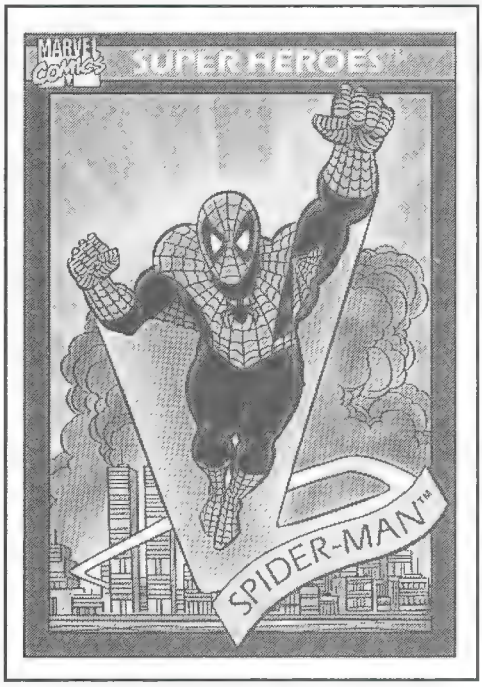
"I'm afraid the only answer I have is the obvious one. Popular culture, popular fiction, almost always mirrors the preoccupations of its audience," he answers. "And I don't think anybody's too optimistic at the moment. Certainly I'm not. I'm hoping for a miracle, because I think that's what it will take. The miracle might be that everybody will come to their senses tomorrow morning, and by 6 a.m. the world will stop doing all the nutty stuff we're doing.

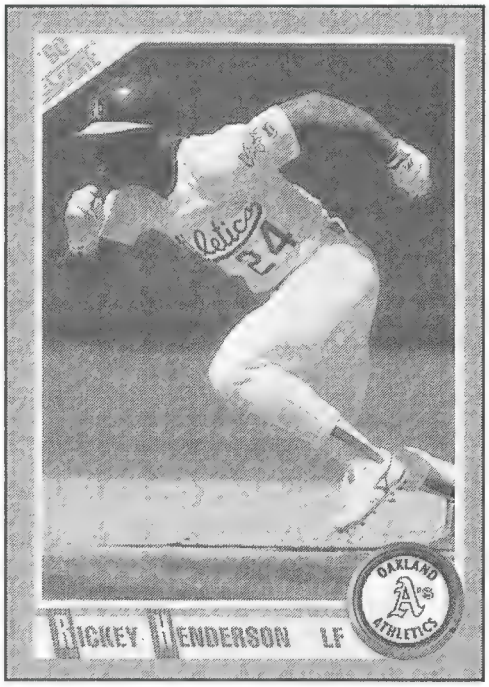


"But I don't see things getting better; I may be a congenital cynic and pessimist, but even talking to nice people in the Midwest, there's no mood of optimism," he notes. "I think the characters who are currently popular are simply reflecting what's out there. In the movies, the defining notion of a hero seems to be a talent for wholesale slaughter. Again, I don't think that's being a hero and it cheapens the dramatic value of violence. Ideally, violence is a release of tension in the dramatic structure — if not, then it's pornography, it's

[illegible] sensation's [illegible] in most of the movies [illegible] is not used as [illegible] possible and continues until the end. That can be very entertaining if the slaughter is done with wit, but it's bad drama and ultimately it deprives us of a very valuable tool."

After nearly 30 years in comics, having passed the half-century mark in his own life, Denny O'Neil considers what his future holds. "Someday, I'm going to retire from doing this, and think about all this stuff we've been discussing — popular culture, the nature of serial fiction. I'd really like to get it all sorted out in my head. There's not much time to do that when you're fighting deadlines day to day." ✪





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Andy Mangel's Hollywood Heroes

Welcome to *Wizard's* newest column! Each month in "Hollywood Heroes," I'll be focusing on the growing number of comic book projects coming from Hollywood. In future columns, I'll review comic book/movie scripts or as—yet unreleased movies, spotlight an actor or writer, and give you updates from Hollywood on the latest projects forthcoming!

First time out, let's review a troubled Marvel film which can't seem to get American distribution. Though already out on video in Europe and in some Spanish theaters in California, *Captain America* remains the "unreleasable" movie no American distributor will touch! *Captain America* is a 21st Century Film, starring Matt Salinger (son of writer J.D. Salinger) as the title hero, Kim Gillingham has his mother/daughter girlfriends, Bernie and Sharon Stewart, Scott Paulin as the very Italian Red Skull, and *Superman* star Ned Beatty as reporter Sam Kolawetz.

The *Captain America* screenplay is by Stephen Tolkin, based on an earlier draft by Lawrence F. Block. Albert Pyun directs, and Menahem Golan is the producer. The finished film is 94 minutes long, rated PG.

The film begins in Portaverne, Italy in 1936, where a young master pianist, Tadzio De Santis is about to be kidnapped by the Nazis for part of an insidious experiment. Dr. Vasari, realizing too late that her untested super-soldier formula is about to be used on an unwilling boy, breaks out of the Italian castle and flees to America.

There, fate links her up with Steve Rogers, a

scrawny 4-F who will be the first person to test her now-hopefully-perfected serum. As in the comics, Steve grows muscles and super-strength, but is unable to prevent the assassination of the good doctor. Shortly thereafter, he's sent on his first mission as Captain America: to stop an experimental rocket the Red Skull (whom we find out is the altered Tadzio) has aimed at America!

Unfortunately, Steve doesn't quite succeed. He's overpowered by the Skull, strapped to the rocket, and shot off towards America. At the last moment, Cap manages to change the rocket's course, and he and the rocket are buried in Canada's frozen wastes. The only testament to his struggle is the young Nick Kimball, who witnessed the struggle through his parents' telephoto camera lens.

In 1988, Nick Kimball has become President, and a Canadian-German oil team finds the frozen Captain America. He defrosts, and miraculously lives, but mistaking the German surveyors for Nazis, Cap splits for California. Along the way he meets newspaper reporter Sam Kolawetz, and eventually finds his way to the side of a now-much older Bernie Rosenthal and her lookalike daughter, Sharon. Unfortunately, the Red Skull (now a big businessman) has sent his perfect children, Sergio and Antonella,

SPOTLIGHT

ON:

STEPHEN TOLKIN

Not many people know who Stephen Tolkin is, since his only work has been on *Masters of the Universe* and *Captain America*. With studios saying that *Captain America* is "unprofessional and unreleasable," it will doubtlessly hurt Tolkin's writing career when the movie is eventually released. To his credit, Tolkin's script is a satisfying and enjoyable read, but, unfortunately, little of his script actually made it to the screen. With luck, Tolkin will rebound from the movie and write some more promising scripts. Enjoy these excerpts from a longer interview with Stephen:

On how he got involved with *Captain America*: "I did a rewrite of *Masters of the Universe*, very little of which was used. I think they felt that if it had been my script which was shot it would have not been such a disaster. I was the guy who could have somehow saved *Masters*, so they said "Let's give *Captain America* to him now."

On writing under pressure: "I started the script in the spring of 1987. They gave me a month to write it. They told me 'We must start shooting June 20, 1987.' I finished it and they didn't start shooting until basically June, 1989."

On his short role as a photographer in the movie: "I'm there, big as life. When I saw it last night, I wanted to crawl under a chair."

On *Captain America* as a leftist super-hero: "He stands for the real American ideals — question authority, stand up for the right no matter what it is- as opposed to the bogus American ideal of just flags and colors."

On director Albert Pyun: "No comment."

to bring Captain America back to him.

The Skull has many insidious plans; he was also behind the deaths of both Kennedys, Martin Luther King Jr., and John Lennon, as well as every other hero America has had. Though counter-balanced by the non-caring yuppy attitudes of Sharon, Steve Rogers (with the help of Sam Kolawetz's files) slowly unravels the Skull's master plans. Now he must stop the Skull before the President, Nick Kimball, is brainwashed and destroyed.

Cap, along with tag-along Sharon, then makes an oft-times silly and completely contrived assault on the

Red Skull's Italian castle stronghold in scenes that are highly reminiscent of Disney's super-hero parody, *Condorman*. Coincidence and reality-jarring occurrences abound. Can Cap defeat the menace to the free world with a 1930s tape player? Will he get the girl and save the President? What do *you* think?

In the original script, *Captain America* was an exciting ride, although the Skull and his children's scenes tended to drag. What was most fascinating was the man-out-of-time aspects of Steve Rogers and the political theories and intrigue bandied about between the players.

However, writer Tolkin was dreaming if he thought some of the political views would survive unscathed. The film, as poorly directed by Albert Pyun, is a disappointing and lackluster affair, dragging in any scene without action, and sometimes in scenes with action! Cap's much-maligned rubber costume doesn't really look bad on screen though; it's only in pictures that you can see his ears are rubber. Still, it doesn't look as good as *The Flash* suit, and Cap's not in it often enough for the film.

Robbed of its strongest elements, it's no wonder this *Captain America* isn't slinging his shield in American theaters. Perhaps it's for the better, though. In a country where civil rights and freedom of speech and the press are being trampled by governmental officials in hob-nail boots, this Captain America seems more out of place than ever. Maybe that's why it's still a fantasy.

DEFINING THE DARK KNIGHT

by Henry T. Colonna III

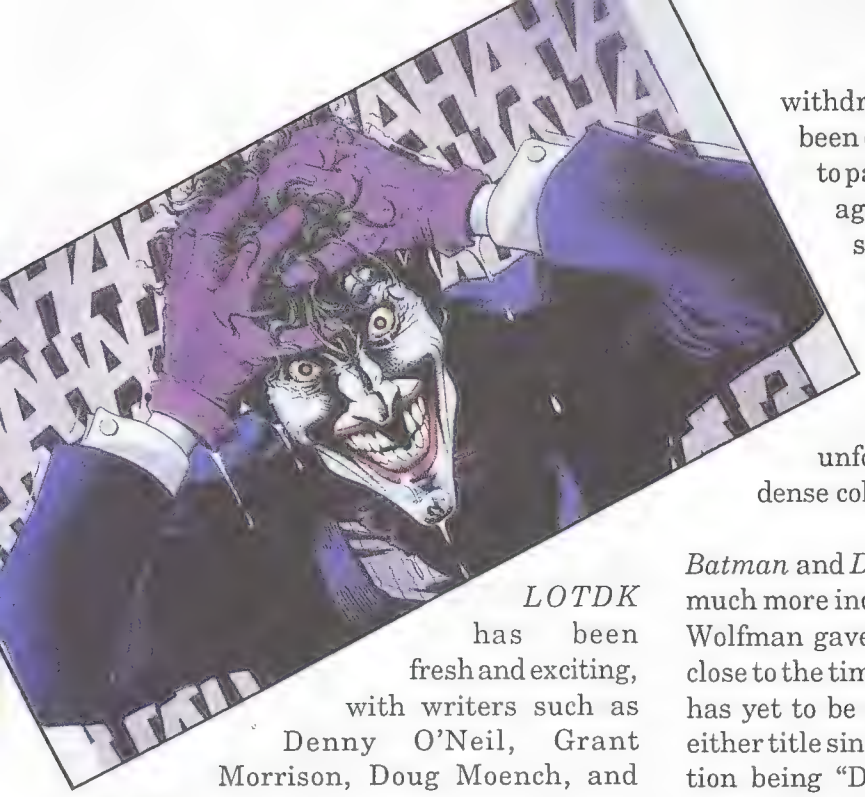
The character of Batman is easy to identify with, as he is a human with no special abilities that he has not given himself. Bruce Wayne is not an alien from space who has super powers, nor does he have a special gene that has given him any special ability or power beyond the range of normal human abilities. The story of an orphan whose family met a tragic death, yet who became highly successful financially and able to provide himself with state-of-the-art technology and computer equipment, is a statement to everyone that "you too, can be tremendously successful and have tremendous power and control over your own life."

While Batman has a 50-plus year history, entire decades of the character's past have been jettisoned in recent years, following DC's "Crisis" that realigned its comic-book universe. Gone are his Golden Age adventures, written by Bill Finger and drawn by creator Bob Kane and his assistant Jerry Robinson; gone too are the science-fiction tales of the '50s. Now, Batman's history essentially begins in 1964, with the introduction of the "New Look" under editor Julius Schwartz. But even in that 25-year history, there are segments that have been dropped or rewritten, post-Crisis: Certainly the camp era that surrounded the *Batman* TV series is ignored, and even the immediate pre-Crisis introduction of the second Robin, Jason Todd, was re-written. In many ways, Batman's story in comics today begins with one work: *The Dark Knight Returns* by Frank Miller.

The "grim and gritty" angle that Frank Miller added to the character has been an influence on the comic book art form that is still being felt today. The "grittiness" made Batman more realistic and believable as our society has become more violent and tragic, and the technology of the news media has been able to bring the violence and tragedy of the real world right into our homes at dinner time. As Batman's parents were murdered by a criminal, and he encounters terrible crimes on a daily basis, it seems almost logical that he would be disturbed, depressed, and angered. This "grimness" angle on Batman was applied inside the realm of the comic book, and adapted to the film version of Batman, which went on to become one of the most successful movies in history. All comic-book fans should be terribly proud and aware that their art form of the comic book influenced pop American culture to the degree that Frank Miller has. In fact, this "grittiness" has been so successful and well-received on Batman that DC has rushed to blindly retro-fit "grittiness" to other DC characters, even ones for whom "grittiness" is totally inappropriate and destructive to the history and personality of the character, such as Hal Jordan.

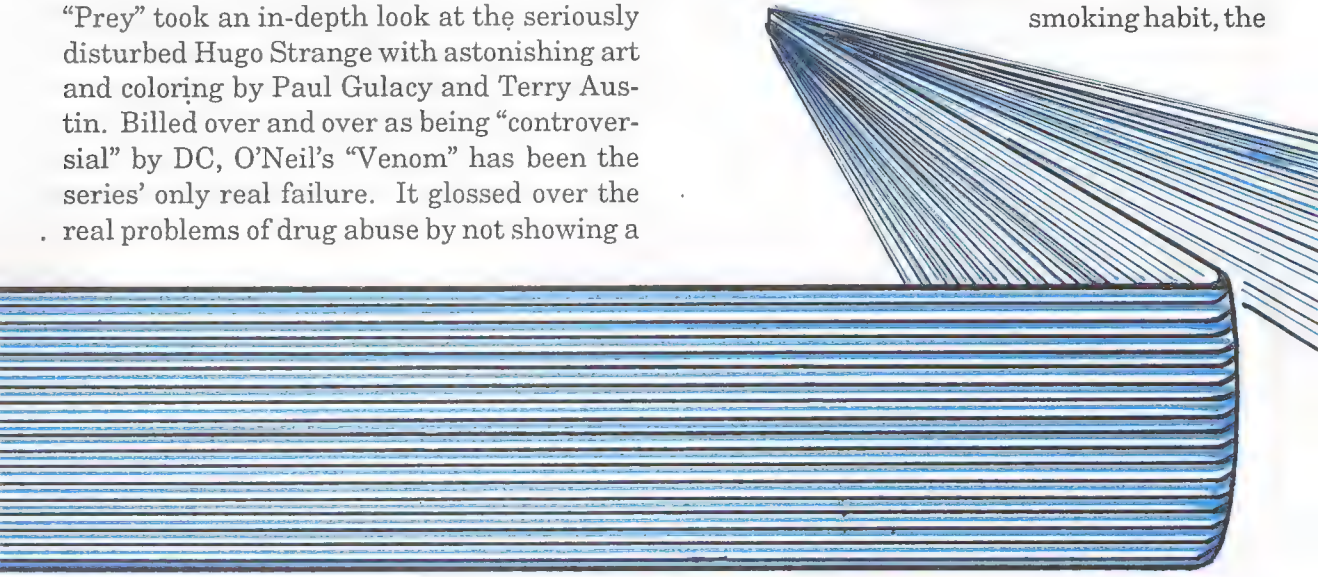
Alan Moore added a tremendous psychological perspective to the relationship between Batman and the Joker in *The Killing Joke*. Any discussion of Batman without mention of this psychological thriller, beautifully illustrated by Brian Bolland, does the character injustice. Thanks primarily to Alan Moore and Frank Miller, and their involvement with Batman, the comic form has become psychological and introspective as well as remaining external and villain-oriented, and has gained much in the process.

Shortly after the 1989 *Batman* movie was released, DC began a third Batman book, *Legends of the Dark Knight*. Creatively,



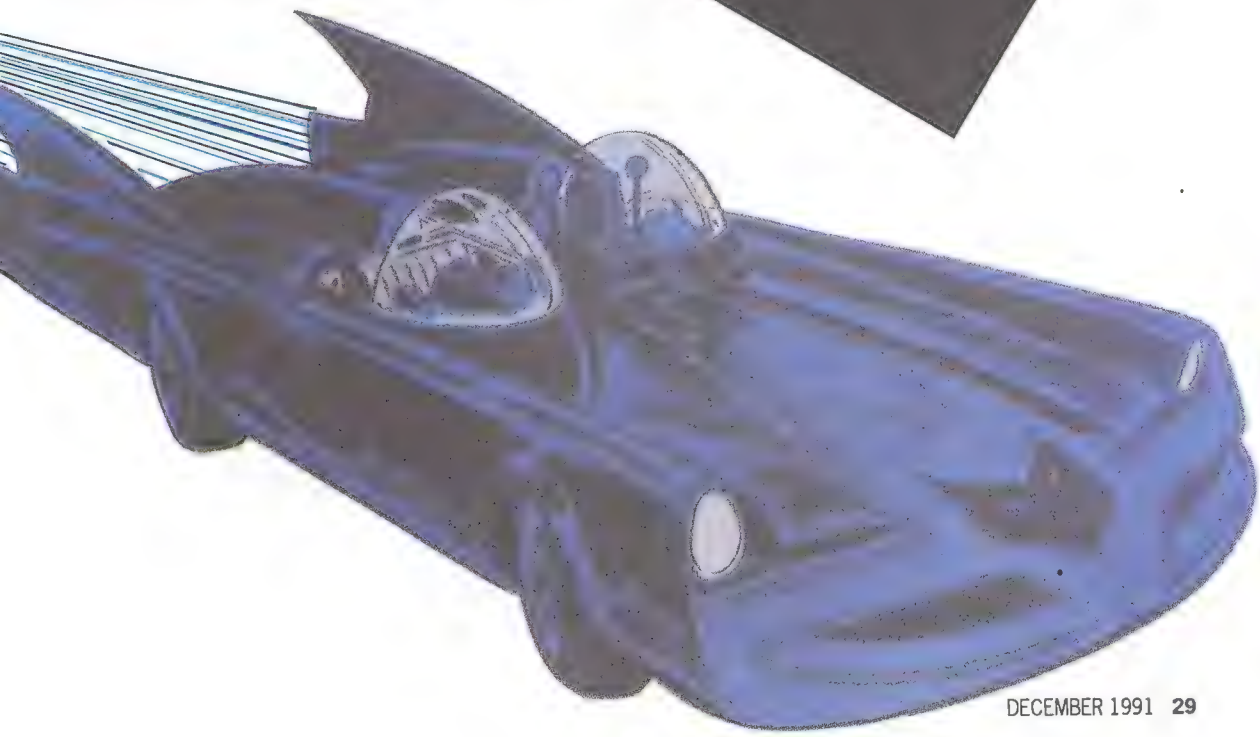
LOTDK has been fresh and exciting, with writers such as Denny O'Neil, Grant Morrison, Doug Moench, and Mike Barr churning out consistently strong and well-written stories, with pencils and computer-assisted coloring that take full advantage of the higher quality paper of the book. O'Neil's "Shaman" was very careful in its characterization of a younger Bruce Wayne and a younger Batman. Morrison's "Gothic" was supernatural horror. Moench's "Prey" took an in-depth look at the seriously disturbed Hugo Strange with astonishing art and coloring by Paul Gulacy and Terry Austin. Billed over and over as being "controversial" by DC, O'Neil's "Venom" has been the series' only real failure. It glossed over the real problems of drug abuse by not showing a withdrawal scene that would have been crucial to the story, and seemed to pat itself on the back for its stance against drug use, rather than show us any real insight into the problem. "Fear" was written by Mike Barr (who has one of the best feels for Batman in the business), with popular artist Bart Sears, whose work is unfortunately muddled a bit by too-dense colors.

Batman and *Detective*, however, have been of much more inconsistent quality. While Marv Wolfman gave us "A Lonely Place of Dying" close to the time the movie was released, there has yet to be a really good Batman story in either title since, with the only possible exception being "Dark Knight, Dark City" from Peter Milligan last summer. It has been widely recognized among the readership lately that there has been too much emphasis on the supernatural, and too little of the detective Batman. Also missing are underlying plots and intermingled continuity. Certainly there are a few ongoing themes, such as Commissioner Gordon's smoking habit, the



development of Tim Drake, and Bruce's dating of Vicki Vale. Over in the Superman books, however, there must be a dozen different plots going that the writers are mingling with in every single issue of the different titles. The subplots are paced well enough that there is important advancement and nothing is totally lost. Underlying and multiple plots are successful devices used in comic books (just ask Chris Claremont), movies, and even soap operas. Why DC can so successfully co-mingle the Superman titles but barely even try with the regular Batman books is hard to understand.

Some of the Batman one-shots and mini-series have definitely been more successful than the monthlies. Mike Barr's *Full Circle* was masterful in its adding to the continuity without hype. Indeed, for all the Batman stories that have promised new angles on Batman's origin and not done a very good job of it, this story delivered that new angle without any hype or promise. His *Bride of the Demon* graphic novel from last year was also quite good. Barr would make an excellent choice for the regular *Batman* title. Grant Morrison and Dave McKean delivered the most successful hardcover comic of all time with *Arkham Asylum*. Though some readers felt it was too difficult, while others found it brilliant, most everyone agrees that the Dave McKean look at Batman on such high-quality paper was worth the price of the book by itself. The upcoming Predator mini-series and Batman/Dracula hardback look very promising as well. ✪



HEY BATFANS GET A LOAD OF THIS...

If you thought you knew where Batman was all these years - think again. There's a few here even we didn't know about, well, until now.

Action Comics #270, 309, 314, 546, 556, 565, 583, 654, Annual 1
Adventure Comics #275,461-466
Adventures of Superman #467
America vs The JSA #1-4
Arkham Asylum #1
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Killing Joke #1
Legends #1-6
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Superman (2nd) #44
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Swamp Thing #7
Swamp Thing (2nd) #52-55
Teen Titans Spotlight #14
Untold Legends of Batman #1-3
Vigilante #47
The Weird #1-4
Whos Who
World's Finest #9,71-323
World's Finest Mini #1-3

JOHN BYRNE II

MUTANTS *AREN'T* EVERYTHING

(SORRY, CHARLIE!)

by Patrick Daniel O' Neill

Last month, writer/artist John Byrne discussed his feelings on returning to *X-Men* as scripter, after 11 years away from the title. But Byrne has more than just mutant irons in the fire, and taking on the dialogue duties for Professor Xavier's charges will mean some changes in those assignments as well.

"I'm already phasing off *Iron Man*, which was planned all along," he told WIZARD. "I've got about a story and a half left to do there; somewhere around #278 or #279 I will have told all the Iron Man stories I came on board to tell in the first place. Plus the two elements that enticed me onto the book in the first place — Howard Mackie as editor and John Romita Jr. as artist — are no longer part of the package. While I'm perfectly happy with the people who are replacing them, the incentive to stay beyond my announced tenure is much diminished. And the coming of extra work, like the X-Men, diminishes it even further."

Byrne's other major Marvel assignments are *Namor, the Sub-Mariner* and *The Sensational She-Hulk*. Will his ability to continue on those books be affected? No, he says. "As far as *Namor* is concerned, I've already planned that #25 is the last one I will pencil. I intend to remain as plotter and scripter. At this stage, Rick Leonardi will be the penciler. There is a little bit less work I'll be doing and that basically adds up to the equivalent of the amount of the work I'll be doing on the two X books.

"I've been telling people that the best thing

about doing the X books is the ton of cash that automatically comes with it," he laughs. "That subsidizes the lesser projects. It subsidizes *She-Hulk* for me. I can now do *She-Hulk* and not have to worry about whether *She-Hulk* will pay my mortgage — which isn't very likely — because the X-Men are going to pay my mortgage."

Despite Byrne's enthusiasm for

Namor, he recognizes that it is not the kind of success that a career can be built on. "Its sales are what I consider pretty bad — it struggles to hit 100,000," he admits. "Back when I was doing *X-Men* the first time around, 100,000 was nice and comfortable and everybody was thrilled if they did 100,000. In fact, *X-Men* was selling 145,000 when I left it, which was considered pretty strong. These days, 100,000 means you go direct-only. It isn't financially viable to do a newsstand book that isn't selling 100,000.

"Which is sad," Byrne comments. "It doesn't really surprise me. I knew going into it that *Namor* is a book that *nobody's* ever been able to sell. Not since the Golden Age, when it didn't sell all that well, either."

Byrne is uncertain why the Sub-Mariner is such a difficult concept to get across to the comics public. "Once upon a time I would have said, 'All this underwater stuff is just boring....'" he notes. "We didn't *do* the underwater stuff and the sales still plummeted. Maybe it's the lack of a flashy costume. I've been giving serious thought to the idea of putting him back in the shark-skin thing.

"Everybody else's reaction was 'Hey, John Byrne's going to do it; it'll sell billions!' My reaction was, 'I dunno. We'll see.' Unfortunately, my reaction was nearer the mark. The good thing is I get to continue with it; if the X-Men thing hadn't come along, I might have had to give up the book all together and go in search of a more profitable venture, since I do have this mortgage."

But not all of Byrne's endeavors are published with a Marvel logo in the upper left corner. He has a major project in the works for DC, as well — the history of the Green Lantern Corps, based on a plot by science-fiction writer Larry Niven. "I'm scripting and drawing it; it's basically a history of the Green Lantern Corps, done sideways, that puts all the foolishness that's slowly been stuck into the concept over the years and re-

works it and recalibrates it," he says. "It's an interesting project. It starts from the easiest take in the world — 'Everything is a lie' — and then it comes up with this wonderful reason why everything is a lie. It's beautifully logical; only Larry Niven could be so smart as to come up with this perfect reason why everything we know about the Green Lantern Corps and the Guardians is a lie."

And branching away from the Big Two, Byrne has a creator-owned project on the boards at Dark Horse: *Next Men*. "I anticipated that being a slightly confusing title when I came up with it," he chuckles. "Now I'm envisioning myself at conventions and having to ask everybody to repeat what they say when they ask me a question: 'What are you doing next on *X-Men*?'

"'Excuse me, *Next Men*?'

"'*X-MEN*.'

"I never thought *I* would be the one confused by it."

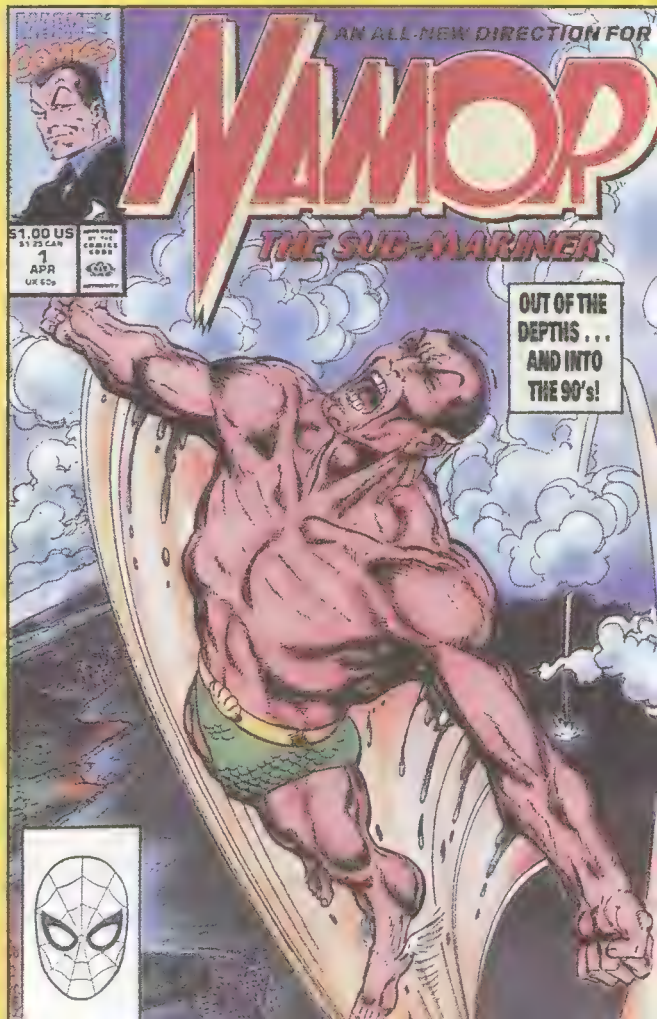
Byrne says the creation of these characters had its genesis in time — specifically a realization of his own aging process. "Last year I had my 40th birthday, just past I had my 41st birthday, and I've been very aware since my 40th birthday that I'm now the same age that Stan Lee was when he created the *Fantastic Four* with Jack Kirby. Jack was 45 and Stan was 41. So I'm in a window now between those ages in which I figure I have to create the 'Fantastic Four,' if I'm going to be anything more than a footnote in the history of the comic-book industry.

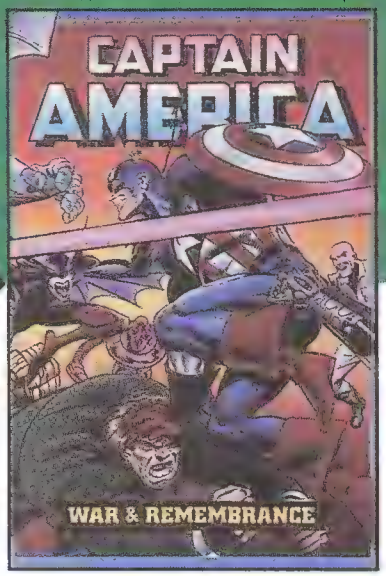
"And that's basically what the *Next Men* is — my attempt to create the Fantastic Four. Stan sat down and said, 'Here's all the stuff as it's been for years — I'm gonna turn it sideways.' I'm now trying to do the same thing, to reinvent the wheel as it were, and say, 'Here's my take on everything we've ever seen of the basic super-hero genre.'

Byrne sees this as a chance to take a fresh look and get a fresh start on the very basics of superheroes. "It's a tremendously appealing thing for me because I've been experiencing a growing frustration in the last four or five years it's probably four or five years that I've been moaning and groaning to people about this — that there are now, because of the structure of the Marvel and DC Universes, so many stories we simply cannot do. We cannot do the first alien contact story, for example, as a real simple, basic comic-book story. It's not only been done — it's been done 27 times. You can't do the first time-travel story; you can't do magic other than how magic has been established in those universes.

"So the idea of having a virgin universe in which none of this stuff has ever been done and in which these five guys are the *first* beings with superpowers ever to come along is just terrific."

He describes his new heroes as "like mutants, only they're not. I took as my starting point that





A BRIEF BYRNE

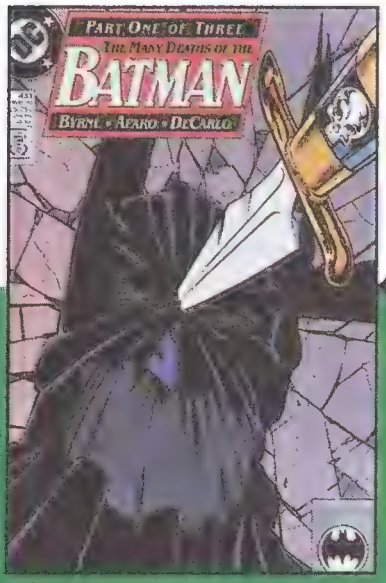
each would have a single super-ability and each of the super-abilities would be based on things that people *can* do. We don't have anybody with wings, or anybody who turns into fire. We have a guy who's really strong, a guy who's really fast, a girl who's really athletic, a guy with really great eyes who can see the whole electromagnetic spectrum, and a gal who's indestructible — tougher than dirt.

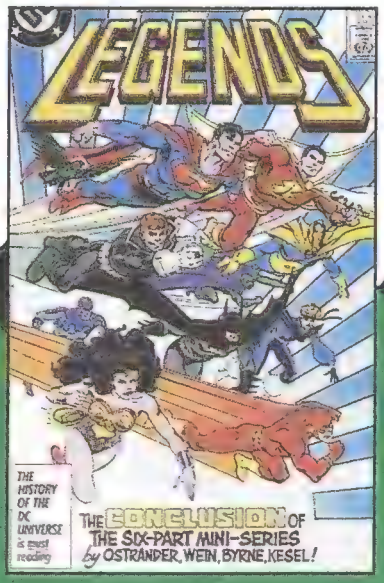
"That's where I start, with these five characters who — because of the nature of the first story — have no awareness of the real world and are suddenly thrust into the real world," he continues. "So they're dealing with the real world while the real world is busy dealing with them. And it's got all these secret government

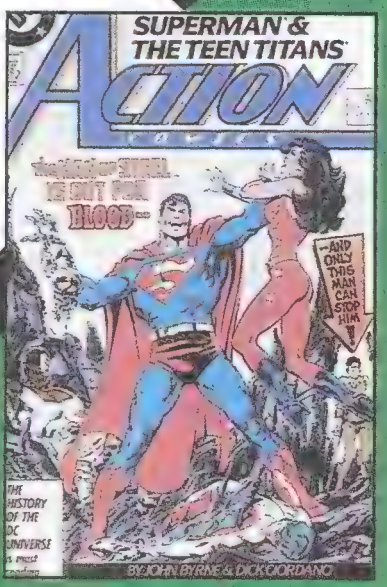
PORTFOLIO MAP

projects. I had to start somewhere. You know, there are only two origins in the whole world, so I picked the 'secret government project' origin. I break down all the origin stories in comics as either technological or non-technological. Superman or Batman — you're either blasted away from a doomed planet or your parents are killed by bad guys. That's pretty much all you've got."

In closing, Byrne says he is "depressed" by the current state of the comics industry. "I really don't like the direction we're going....I'm going to alienate everybody who buys my books now," he comments. "The direction we're going in terms of the power the fans have over what is produced bothers me. It's an indirect power because they can't actually walk into the office and say,







"The best thing about the X-books is the cash that comes with it. That subsidizes the lesser products."

'Do this.' But marketing is constantly aware of what sold and what didn't and why. The whole approach these days seems to be not at all story oriented; it's all event-oriented. 'Which event can we cook up this year that will sell a ton of books?' That's what *Spider-Man* #1 and *X-Force* #1 and *X-Men* #1 and all these plastic-wrapped, multiple-cover hoo-has are about: They're events. And the contents of the book are utterly unimportant.

"Consider *Spider-Man* #1 as an example. I like Todd's stuff, so this is not intended to be a diminishing of Todd McFarlane or his work, but they sold 3.5 million copies of that thing, sight unseen. Which means the fans were buying it without knowing what they were going to get: Todd could have been experimenting with his new stick-figure style for all they knew," he laughs. "But they bought 3.5 million copies of it. Then, of course, Marvel realized it was a money machine."

Additionally, Byrne says, the industry is stagnating—not because of an emphasis on super-heroes but because no one is experimenting with the genre. "People who dismiss the super-hero genre are like people who dismiss westerns as far as I'm concerned," he notes. "'The western is dead.' No—it just takes somebody to come along and do something different with the western. People certainly woke up when Alan Moore did *Watchmen*, because he did something different — or something that was *perceived* as different, which is perhaps a better evaluation.

"I'd like to see anything and everything being done in comics. But my own personal first love is the super-hero genre and I want to explore the super-hero genre in different ways. That's partly what *Next Men* is all about...coming at this same thing from a different direction." ✪

PORTFOLIO GALLERY

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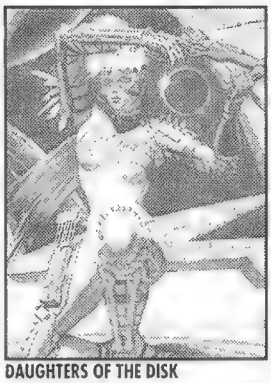

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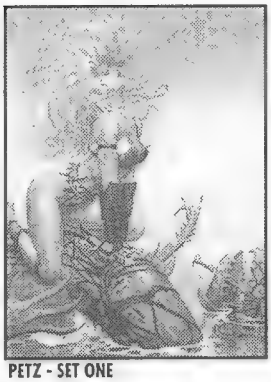

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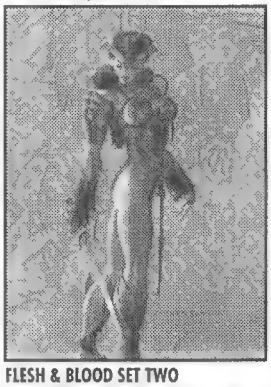

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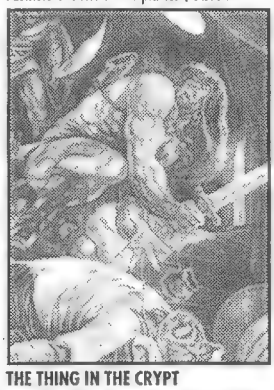

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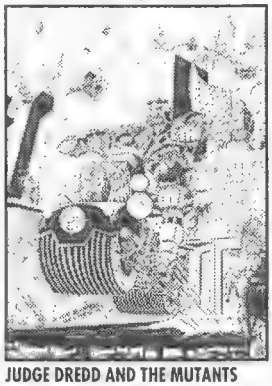

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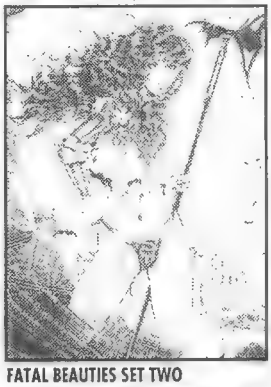

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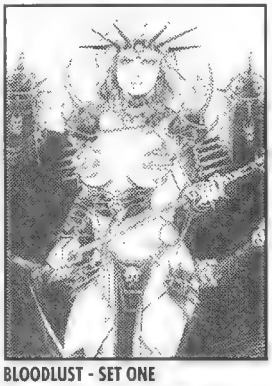

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X-FORCING THE

It's dark, it's grim, it's gritty
We must be talking
Scripter Fabian Nicieza
a somewhat cynical
that comes from the
about.

"The whole ap-
Liefeld and I
it, is based on
regarding
"Essen-
war af-
How it
are

ISSUE with FABIAN NICIEZA

by Patrick Daniel O'Neill

— it's a mutant title.
about *X-Force*, right?
admits that the book has
air about it, but he says
heart of what *X-Force* is

proach to the book, that Rob
discussed, and my approach to
several articles and books I read
young people and war," he says.
tially reality-based material on how
fects teenagers over a period of time.
affects 14- and 15-year-olds when they
being asked to fight. I've been reading
some articles in *Time* Magazine on the Chil-
dren of War. They're all very hard-edged and
basically very cynical."

That outlook has led to a terser approach to dia-
logue, Nicieza point out. "I notice that I write more
dialogue in *New Warriors* than in *X-Force*. In *New
Warriors*, they enjoy talking to each other. The *X-Force*
characters don't seem to enjoy talking to each other as
much yet. They understand that what they have cho-
sen to do is not exactly open to conversation. I don't see
them sitting around talking about *Magnum, P.I.* like they
used to (in *New Mutants*). It's more about the fighting
they are doing.

"It may be considered grim and is certainly a different
approach for me," he admits.

But Nicieza denies that *X-Force* can be seen as part of
a trend toward darker concepts in comics. "I don't
even know if I would call it a trend," he argues. "Let's say
it's a more visceral approach to the characters, in that
they do not pretend to be heroes or they do not preach
about what they do. Does *X-Force* fall into that cat-
egory? I guess it does — I mean their leader carries
around a big I-don't-know-what-the-heck-it-does gun
and they're willing to blow people away if they have to.

"Part of their charm, if you will, is that they're not out to
apprehend the bad guys," Nicieza proposes, "they're
out to never allow those bad guys to ever do bad things
again. There are only a few ways to accomplish that goal.
They appoint themselves judge, jury and executioner.

He pauses for a moment. "I don't know if that's good or

Part of their charm is they're not out to apprehend the bad guys, they're out to never allow bad guys to ever do bad things again.

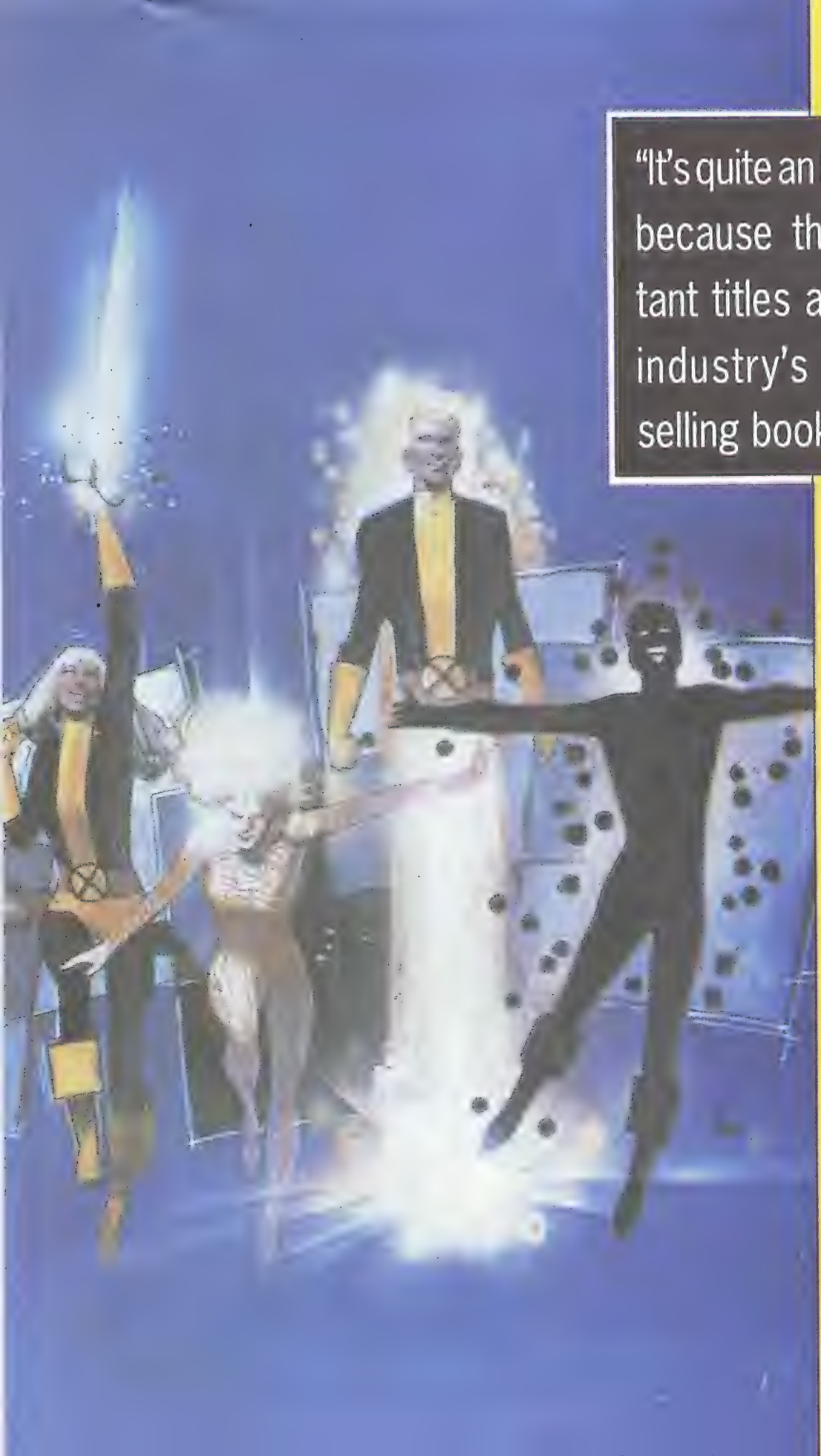
bad — and neither do the characters," he continues. "That's something they will have to learn about as they go along."

Nicieza says he accepted the assignment to script *X-Force* because it allowed him to explore a side of youthful heroes he couldn't handle in the pages of *New Warriors*. "If I'm going to work in the comics medium — and working for Marvel I understand the parameters under which I am able to operate — I am able to do and say certain things about young super-heroes in the Marvel Universe that I can't do in *New Warriors*, because it's not appropriate to those characters.

"Also, it's a good writing exercise, scripting off someone else's plot," he goes on. "It keeps me fresh and I feel that it helps me on my other writing. Of course, the money and attention is great, but it's more than that. In many ways it's quite an honor to get into this club, because the mutant titles are the best-selling books in the industry, and have been for over a decade."

Nicieza's in-house work at Marvel includes editing such un-gritty and un-grim titles as *Barbie* and *Alf*. Does that work help counterbalance the dark tone of *X-Force*? Indeed, it does, according to Nicieza. "I see myself as a multi-faceted personality in regards to my ability to understand that I work for a publishing company that has to appeal to a broad spectrum of readers. I think it's obvious, when you look at what I write and what I edit, that I believe that. I understand that as a publishing company we should sell to as many different people as possible. That includes little kids, little girls. We need more people in the industry and we won't have older readers unless we cultivate younger readers.

"That's part of my job," Nicieza sums up, "to try to cultivate younger readers. I basically want people to pickup our books and enjoy them." ✪



"It's quite an honor, because the mutant titles are the industry's best-selling books."

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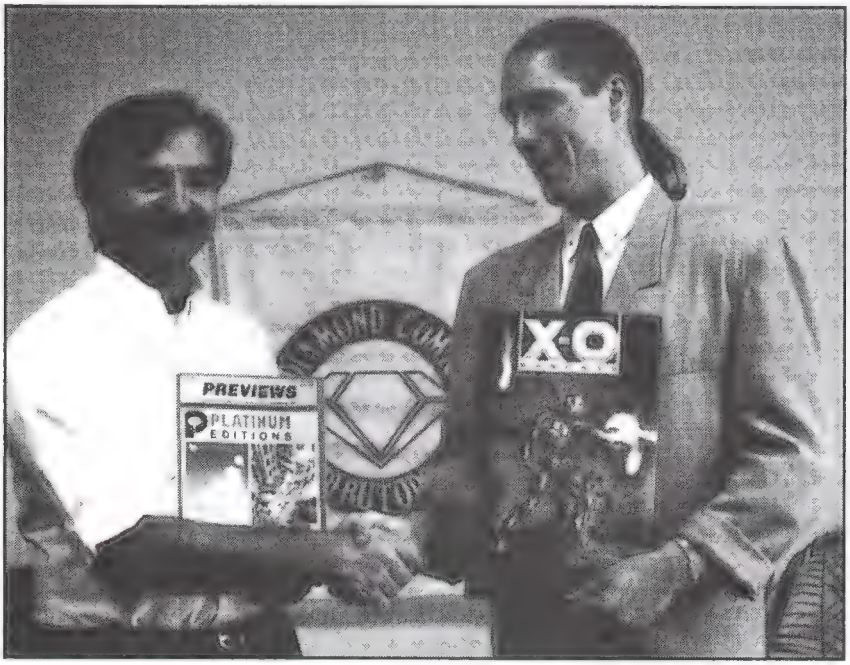
The Mario Brothers and *Legend of Zelda* comic books might seem a little off kilter to the average readers of the *X-Men* or *Batman* but when you consider how successful Nintendo is worldwide, it doesn't seem like such a bad choice. This is a great way for Valiant to springboard into the far future with the adventures of *Magnus: Robot Fighter*. The year four thousand never looked so good.

The stunning design work by Bob Layton (whose *Iron Man* work at Marvel is world renowned) sets the scene for the smashing, crashing and "SQUEEING" of shattered renegade robots by the steel hard hands of Magnus. Rai became the first spinoff (or, flipoff if you prefer) in the category of Valiant heroes, where in Japan of 4001 you need not only a hero but a "Grand Mother." What's that mean? It means all of Japan is kept safe and sound by a sentient computer and only one man can keep it safe: Rai!

Flowing from the nuclear world of today to the energetic world of tomorrow arises the adventures of the original nuclear man: Solar, Man of the Atom- whose exploits begin in the mind of a young boy, to comic book fantasy, beyond, and back! Confused? Don't be, each issue of Solar comes with an eight page insert of Solar's origin and a bonus two page spread. This not only highlights the incredible artwork of



Bill Schanes, Vice-President of Purchasing for Diamond Comic Distributors thanking Bob Layton after signing 600 inserts, randomly placed in Previews #33

Barry Windsor Smith but combined with the inserts from the first 10 issues forms the largest comic book panel ever!

Science and space aren't always the most incredible things to behold. Sometimes nature throws them a loop as in the case of the folks at *Harbinger*. Recessives and Dominants abound in this story of misfits and powers to abuse.

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Jim Shooter heads up the talented crew of folks who bring you excitement and adventure every month from Valiant. Talents which include the work of D. David Perlin, Art Nichols, and exciting new-comer David Lapham. The tight inks of Bob Layton and his talented crew, the always beautiful color styles of Janet Jackson, and Jade make Valiant stand out in the comic industry.

HARBINGER

SOLAR MAN OF THE ATOM

BATTLEMANIA WF

MAGNVS ROBOT FIGHTER

X-O MANOWAR

WIZARD

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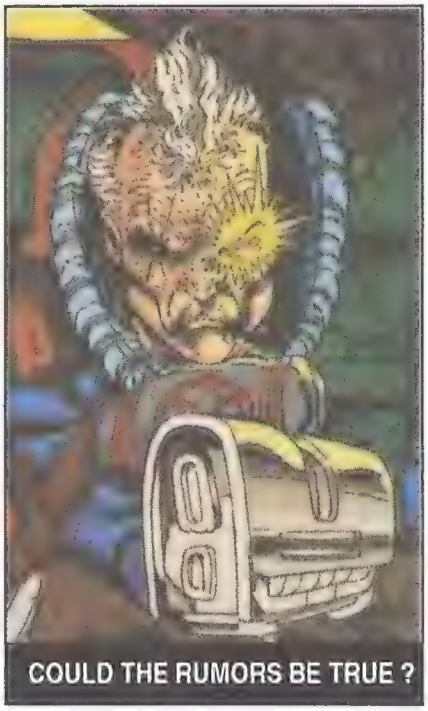
UNCANNY X-MEN #201

Artist: Rick Leonardi/Whilce Portacio
Writer: Chris Claremont
Publisher: Marvel
Release Date: January 1986



COULD THE RUMORS BE TRUE ?

©1991 Marvel

It seems every month there's an X-Men book in the Wizard Watch. It sure says something about the title. Anyway, on with the show. *Uncanny X-Men #201* is a gem of a back issue. It contains the first ever X-Men work from mega-star Whilce Portacio, who is currently the artistic talent on the book. As if that wasn't enough, the story centers around Nathan Summers - Cyclops' and Madelyne Pryor's son. Rumor has it that child, who was later brought into the future (as seen in *X-Factor*) has returned fully grown. His name... CABLE???

COMIC WATCH

©1989 DC Comics

THOR #411

Artist: Ron Frenz
Writer: Tom DeFalco
Publisher: Marvel
Release Date: December 1989

From the pages of a minor book, one of the hottest books of the 90's emerged, The New Warriors. In the first of this historic two-parter, the Mighty Thor is within moments of being killed by the X-Men's unbeatable foe, The Juggernaut, when help arrives. Help in the form of six young teenagers by the names of Night Thrasher, Namorita, Marvel Boy, Firestar, Nova and Speedball (you guessed it, the New Warriors). Needless to say, the hero is saved, the villain is vanquished and a legend is born! Yay!

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DON'T MISS OUT ON THOR #412, THE 2ND PART OF THE WARRIORS DEBUT.

In today's comic book market, grade is one of the most important factors that influences the value of a comic book. There are many grades that fall between the ones listed below; however, the grades presented here are the ones with the most noticeable signs of

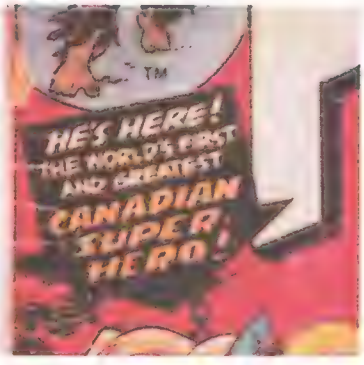
MINT: By definition, a mint comic book should appear as if it just came off the press, flawless. There should be no signs of wear inside or outside of the issue. The cover should be centered, spine should be very tight (no creases), and all corners should be sharp. The pages inside should not show any signs of aging. A MINT comic book could be worth upto 200% of the NEAR MINT value. This all depends on the scarcity and desireability of the specific comic in high grade. Most newer (70's to present) issues in Mint condition are usually valued upto 120% of NEAR MINT.

NEAR MINT: A comic book in this grade is very close to MINT. Usually, there is only one small imperfection that will keep this book from being MINT. One of these flaws may be, a cover that is slightly off center, one corner may be slightly rounded, or the spine is very tight with one tiny crease. The pages inside should show almost no signs of aging or wear, with a bright and glossy cover. The comic books listed in this guide are valued at NEAR MINT prices.

VERY FINE: A comic book in this condition will show some minor signs of aging and wear. The spine will have few slight creases, the corners might not all be sharp, and the color may have lost a little luster. There should be no folds, cuts, or markings in any way, on any of the pages. The comics in this grade are valued at 50% to 70% of the NEAR MINT value, again depending on the scarcity and demand for the specific issue.

changes in condition. Grading comics vary from person to person depending on how much they regard certain flaws or imperfections. This guide will serve to help you in the process of grading your comics.

FINE: This comic book is a good example of a well read comic. The cover may show some minor flaking, the spine shows noticeable signs of wear, pages have slightly discolored - showing signs of age, and the corners are rounded. An issue in this condition may have a slightly loose cover, especially around the staples. Although there are still no pages with cuts, folds, or missing totally. A FINE comic book will usually be valued at 30% to 50% of the NEAR MINT value.



GOOD/VERY GOOD: Comics in this range will have very noticeable signs of aging and wear. There will be spine creases, rounded corners, very minor cuts or tears, minor marks (writing), and faded colors. There shouldn't be any chunks missing. This is a very common grade for older comics. Comics in GOOD/VERY GOOD condition are valued from 10% to 30% of the NEAR MINT values.

POOR: A comic book in this condition has many defects. Some possible flaws include ripped pages, a bent spine, a small chunk missing, large creases, and very discolored or faded pages. Any comic with unnatural defects are usually considered POOR. Examples include water damage, rusty staples, tape marks, cut out coupons, missing complete pages, writing marks, or stains. A POOR comic is worth less than 10% of the NEAR MINT value.

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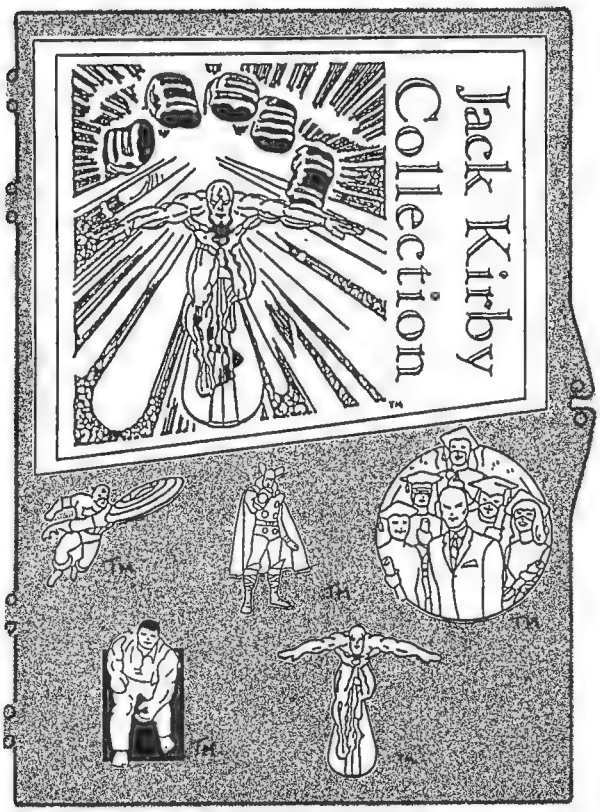

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WITH
BRIAN CUNNINGHAM

TOYING AROUND

It was a warm summer night in August when I honestly believed that I was the luckiest man alive.

I was walking the boardwalk in Southern New Jersey, and the grinding sounds of mini amusement parks, peddlers, and hecklers surrounded me; they all wanted my money, but fate must have thought otherwise. A headache and a half later, I ducked into a comic book shop located off the boardwalk. It was then that I saw... it.

At first, I naturally thought I was seeing things. But as I drew closer, I realized I really was seeing a brand new Toy Biz Super-Size Venom doll. Without exaggerating, I bought it quicker than most people say, "uh." And, thus, I became one of the luckiest people alive.

Now, you might read the story above and say that I'm crazy, but if you looked at this doll, you would want one too. Venom is fully posable, and is an exact (I mean EXACT) representation of the comic book character. Oh, and before I forget- he's also BIG; standing at roughly fifteen inches, Venom looks like he could step on the Super-Size Hulk and eat him for breakfast!

Venom looks mighty impressive. He also looks... scary. Don't tell anybody this — y'see, it's kinda embarrassing — but I woke up one night and Venom, standing two feet away, actually scared me! Pretty dopey, huh?

What more can I say about Toy Biz's Super-Size Venom? Just buy him — if you can. He is, without question, the best thing Toy Biz has ever put out. Who knows? You could be lucky too.

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WIN A WHILCE PORTACIO PUNISHER #10

GRAND PRIZE - One Winner
Autographed Punisher #10
By ultra hot Uncanny X-Men artist Whilce Portacio.

1st PRIZE - Two Winners
Set of "The Jigsaw Puzzle", Punisher #35-#40.

2nd PRIZE - Five Winners
Wolverine T-Shirt
With original Erik Larsen artwork from the cover of Wizard #3.

3rd PRIZE - Ten Winners
The limited edition of San Diego Comic Con Version of Wizard #1.

AUTOGRAPHED

CONTEST RULES

Answer the questions in the boxes supplied below. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when scrambled, will form the Punisher Code. Find the Punisher Code, and write it on the official entry form supplied below.

No purchase necessary. Contest is open to everyone except employees of Wizard Press, their immediate families, and Galactus.

Print your name, street address, city, state, zip code, area code, phone number and the place where you purchase your comics on an "Official Entry Form" or a standard postcard. No mechanical reproductions will be accepted. Mail each entry individually to "Punisher Code" P.O. Box 648, Nanuet, NY 10954-0648. All entries become property of Wizard Press and none will be returned. All taxes (federal, state and/or local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.

All entries must be postmarked by December 30, 1991 and received at contest headquarters by January 1, 1992. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.

Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on January 5, 1992 by Wizard Press. One (1) grand prize- Whilce Portacio autographed Punisher #10. Two (2) first place prizes- A set of "The Jigsaw Puzzle", Pulsher #35-#40. Five (5) second place prizes- An official Wizard Wolverine T-Shirt featuring original artwork from the cover of Wizard #3.

For a list of winners, which will be available after February 1, 1992, send a stamped, self-addressed envelope to "Punisher Contest Winners" P.O. Box 648, Nanuet, NY 10954-0648.

PUNISHER CODE
P.O. BOX 648
NANUET, NY 10954-0648

SEND TO

1. Thor's father.

2. Monarch's true identity.

3. Mister Miracle's wife.

4. Lobo's home planet.

5. Jack Monroe.

6. Eugene M. Judd.

ENTER NOW TO WIN!

OFFICIAL 1991 WIZARD "PUNISHER" CONTEST ENTRY FORM

YES! Enter me in the 1991 Wizard "Punisher" contest for a chance to win a Whilce Portacio autgraphed Punisher #10.

Name:_____
Phone #: (_____)_____Age____
Home Address:_____
City:_____
State:_____Zip:_____

PUNISHER CODE

WIZARD Clue: Just a guy named Joe.

COMIC BOOK INTELLIGENCE QUOTIENT

Answers on page 73.

How well do you fare?

# Correct	Rank
0-6	GEEK
7-12	ROOKIE
13-18	MASTER
19-24	GURU
25-29	WIZARD
30	HONORARY HERALD OF GALACTUS

1. Martian Manhunter is afraid of fire because:
   A) fire is his only physical weakness
   B) bright light hurts his eyes
   C) his family was killed by fire
   D) the first Justice League of America HQ was burned down

2. Johnny Blaze, the "Original" Ghost Rider, worked for:
   A) a construction company
   B) a television station
   C) a carnival
   D) a fire department

3. The man who broke Batman's spirit in "Batman: The Cult" was:
   A) Deacon Blackfire
   B) High Lord Shamus
   C) Ra's Al Ghul
   D) Randolph Porter

4. How did the Silver Surfer's father die?
   A) Suicide
   B) Galactus ate him (ew, gross)
   C) Executed
   D) He's not dead

5. What is Booster Gold's real name?
   A) Jack Tunney
   B) Ted Cord
   C) Justin Hammer
   D) This is a trick question

6. How many licks does it take to get to the Tootsie Roll center of a Tootsie Pop?
   A) 3
   B) 13
   C) 24,091
   D) The world will never know

7. Arthur Curry is what Ex-Justice Leaguer's real name?
   A) Sgt. Steel
   B) Hawkman
   C) Aquaman
   D) Vibe

8. Which one of these Super Animals were never one of Superman's pets:
   A) Streaky, the Super Cat
   B) Comet, the Super Horse
   C) Krypto, the Super Dog
   D) Gleek, the Super Monkey

9. Marshal Law spends his time:
   A) Fighting villains
   B) Exploring space
   C) Fighting wars
   D) Fighting heroes

10. In the X-Men/Teen Titans crossover, Darkseid teamed up with:
    A) The Master Mold
    B) Dark Phoenix
    C) Magneto
    D) Mister Sinister

11. Who was the second Robin?
    A) Tim Drake
    B) Dick Grayson
    C) Danny Chase
    D) Jason Todd

12. The Hobgoblin was driven insane when:
    A) His family was killed by the Green Goblin
    B) Spider-Man put him in jail
    C) He became a true Hobgoblin
    D) His identity was discovered

13. The Punisher's best friend is a:
    A) Telephone
    B) Microchip
    C) Yo-yo
    D) Television

14. In Aliens vs Predator:
    A) The Aliens won in the end
    B) The Predators won in the end
    C) The Humans won in the end
    D) Galactus ate the planet

15. Which company never published a Star Trek title:
A) Dark Horse
B) Marvel
C) Gold Key
D) DC Comics

16. Which of the following titles has The Punisher never appeared in?
A) Fantastic Four
B) Namor
C) Web of Spider-Man
D) Power Pack

17. Which of these titles never existed?
A) X-Men vs The Fantastic Four
B) X-Men and The Micronauts
C) GI Joe vs The Transformers
D) The Avengers vs The Micronauts

18. The first Marvel Mini-Series ever was:
A) Contest of Champions
B) Falcon
C) Secret Wars
D) Vision and Scarlet Witch

19. The "original" Ghost Rider was a member of this super-team:
A) Avengers
B) Champions
C) Defenders
D) Fantastic Four

20. Dr. Fate recently changed:
A) His costume
B) His gender
C) His underwear
D) Two tens for a five

21. Who was the main villain in DC's Crisis on Infinite Earths?
A) Darkseid
B) Anti-Monitor
C) Beyonder
D) The Black Racer

22. What happened to Firestorm in issue #100 of his series?
A) He was thrown backwards through time
B) He was sucked through a black hole
C) He perished in the heart of the sun
D) He landed in a parallel universe on a similar version of Earth

23. What killed all the inhabitants of Czarnia?
A) The Crisis on Infinite Earths
B) The Kree-Skrull War
C) Lobo
D) Anti-Life Equation

24. Who is Ronald Lithgow?
A) Concrete
B) Monarch
C) The New Weapon X
D) Captain Atom

25. What phrase has Wolverine made famous?
A) I got a hankerin' for some pork products
B) Are you finished with that sandwich?
C) I'm the best there is at what I do
D) You got kockie in your nose

26. How many rings does the Mandarin have?
A) 2
B) 10
C) I don't know, why don't we saw him in half and count them?
D) 5

27. What is the Martian Manhunter's favorite snack product?
A) Fig Newtons
B) Oreo Cookies
C) Magic Middles
D) Pork Rinds

28. The Rocketeer was created by:
A) Cliff Secord
B) Bill Campbell
C) Dave Stevens
D) Louie Depalmer

29. Which of the following Mighty Mouse villains never existed?
A) The Glove
B) Nate the Nose
C) The Smoker
D) The Cow

30. Superman had exiled himself to space be cause:
A) He became radioactive
B) He lost control of himself
C) Someone almost stole his powers
D) Aliens were hunting him, and he feared for his parent's safety

GAMEPRO

#1 VIDEO GAME MAGAZINE

STAR WARS

By Slo Mo

Long, long ago in a galaxy far, far away... what happened? Yes, Force Fans- Star Wars!

Star Wars by JVC brings that epic space saga from the movies to the NES with a vengeance. Don't worry, Junior Jedis, Lucasfilm Games is behind this one and it's well done. It's a rousing action cart that meshes several game styles together into one brain-busting adventure. You get sideview, horizontally-scrolling run-and-gun action overhead view combat, and first person perspective shoot-em- ups.

REBEL WITH A CAUSE

To a certain extent, you dictate the action. You get most of your favorite Star Wars characters. You start out as Luke Skywalker and you can pick up Han Solo and Princess Leia. Those three handle the action and you switch among them any time via an RPG-style character/item screen. They each have different levels of blaster power and a few skills. Obi-Wan Kenobi, R2-D2, and C 3PO join you but they're only there as advisors. Of course, Darth Vader brings his evil presence to the party. However, Chewbacca's missing. Lucasfilms says that with all the stuff programmed

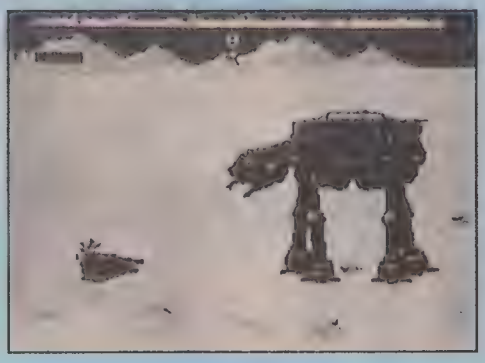
into the cart there was no room for the Big Fella. As Chewy himself would say, "Aaaaarrrh!"

PROTIP: R2-D2 helps you find Leia on the Death Star. PROTIP: It's impossible to bring your sights onto TIE-fighters at the edge of the screen, so wait until they head towards the center.

This is one of the toughest carts around. The villains are aggressive and most take several hits to destroy. Your characters must do mucho jumping, and it's tough to make precise stops because they slide when they land. Also, hard landings cost life points. You get three lives max. Since there's no backup feature or password system, players with low self-esteem beware.

Star Wars conjures up the spirit of that great movie, but you really need to use the Force to beat the cart. What's next? What else? The Empire Strikes Back!

EMPIRE STRIKES BACK SNEAK PREVIEW: It's still in the preliminary stages of development, but Empire already looks like a knockout! There's a mix of game-playing perspectives, side view horizontally scrolling fighting and first-person shooting in an X-Wing fighter. This cart looks like a stunner. Hold on to your light sabres, Star Warriors, the Empire's ready to strike back in a big way!



STAR TREK

By The Missing Link

Life in the cosmos wouldn't be complete if Captain James T Kirk and the crew of the U.S.S. Enterprise weren't facing some sort of galactic trauma. Isn't it nice to know that after 25 years some things never change. Ultra's made sure of that with Star Trek- The 25th Anniversary.

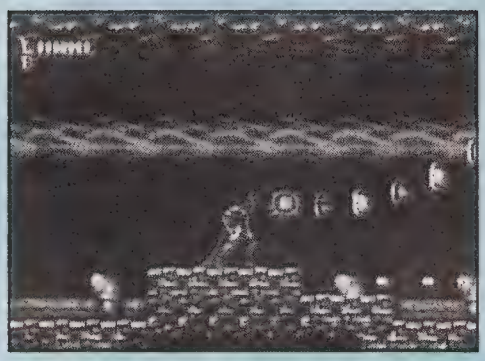
In this 8-bit episode, the Enterprise has been sucked through a rip in the fabric of space into an uncharted galaxy. Now, Kirk and the crew have to repair the space hole and find their way home. All of the original crew members: Spock, Chief Engineer Scott, Uhura, Chekov, Sulu, and, of course, Dr. "Bones" McCoy are aboard. The sprites are huge and pretty darn good likenesses. While you explore a planet you get to see them in three-quarter overhead view, too.

PROTIP: Us the Dilithium Crystals you find on the "shaking planet" to deactivate the robot which blocks your path through the rock crevices.

Once the Enterprise is locked into orbit, Kirk and two other officers of your choice (Spock, Bones, Chekov, or a Security Officer) can beam down and begin the quest for crystals. Star Trek's character control makes exploration a real adventure. You control Kirk while everyone else scurries around him.

Star Trek is not what you could call a heady, intense role play adventure. But the fact that Trekky-ism transcends age makes this not too hard, though not too soft, action role play game fun for everybody. May it live long and prosper!

BATMAN



By Slasher Quan

RETURN OF THE JOKER - and that's no laughing matter! However, the Caped Crusader is on the job. Here's a look at a preliminary version of Batman: Return of the Joker.

THE DARK KNIGHT RETURNS

Sunsoft switched on its Bat-signal and summoned for this sequel the same team of programmers who worked on Batman. But rather than rehashing the previous cart they made some radical improvements. They've packed the cart with their own custom MMC5 chip, the Sun5, but the most notable change is the size of the sprites- they're at least twice as large as those in the original!

There's also a new Bat-combat system. Batman gets it done with a Batarang Wrist Projector that powers-up to become several types of weapons- homing Batarangs, the Cross Bow, the Sonic Neutralizer, and Shield Stars. Batman can also collect Energy Capsules to become temporarily invincible! Does Batman really need all the firepower? What do you think!

The action begins in the Cathedral (where the previous cart left off) and trashes dangerous hot spots such as Snow Mountain and the Island of Ha-Hacienda. Five stages hide treacherous bosses including the explosive Minedroid, the cruelty Master C.P.U., and, of course, old laughing boy himself, The Joker.

THE JOKER'S LAST LAUGHS?

Batman: Return of the Joker looks awesome! The final version will be revealed next issue. If you don't tune in, you're bats!

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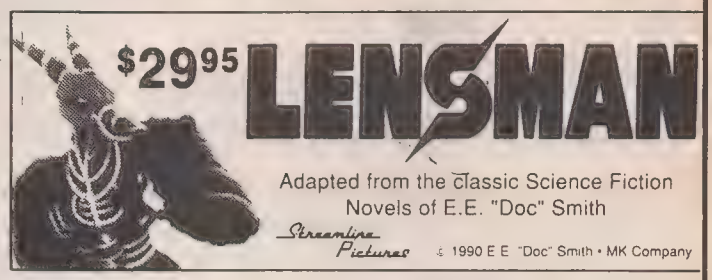

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COVER SHOTS

HOW WELL DO YOU REMEMBER COVERS?
HERE'S YOUR CHANCE TO FIND OUT!

Below, you will find six pieces from covers published over the last year. Can you tell what covers they are from?

Answers on page 73.

A. _____

B. _____

C. _____

D. _____

E. _____

F. _____

DESIGN YOUR OWN WIZARD COVER

In the space

PROVIDED

Show us your stuff! Let's see if you've got what it takes to make the cover of Wizard!

Covers that you send will appear in Issue #7. Lots of prizes will be awarded for several categories, so send in your best.

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WIZARD

NO.

THE GUIDE TO COMICS

THE WIZARD OF CARDS

by STEPHEN SHAMUS

Hello and welcome to this month's edition of Wizard of Cards. I'd like to start out by saying that in last month's issue, the rumor regarding Topps Stadium Club's 2nd printings remain a rumor and nothing more. Topps informed us that they have no such plans.

What I'd like to talk about this month is some new sports and non-sports card sets which will be out shortly.

The Topps Stadium Club charter memberships have started to arrive in the mail. These cards can be bought for a mere $19.95 and 10 Stadium Club Wrappers or for $29.95 through Topps. It's definitely worth it. The card fonts are identical to the Stadium Club Baseball Cards, but they say "Charter Member" in gold on the bottom. This 50 card set features stars from football, hockey and baseball. Another Stadium set will be issued in 2 series like baseball, with the hockey set to follow with only 1 series.

Classic scored a perfect 100 on this year's hockey set by signing the first 50 eligible players. Some players drafted haven't signed pro contracts yet, therefore Classic was unable to sign them. Classic also signed Eric Lindros, the big man from Canada and #1 pick overall. No other draft picks set will contain Lindros.

Upper Deck will be producing basketball cards this year. Following in the success of its baseball, football and hockey issues, Upper Deck will be releasing what is being billed as the nicest looking set ever. Let's hope it lives up to those expectations.

Upper Deck is also releasing a 100 card final Update set. This set will include 58 "can't miss" prospects and traded cards, and will include all-star game cards and more. These sets are already on fire and are pre-selling in the $20 range. Look for this set to be a winner.

Wild Card will be releasing its football set soon. What bothers me is all the misleading advertising that's been going on. In all the ads I've ever seen for Wild Cards, never once does it mention that it's a draft pick set. With all the fantastic picks taken exclusively to Classic and Star Pics (including H. Moore, R. Ismail, R. Maryland, L. Russel), the biggest name in this set is Dan McGuire, who is a 4th string quarterback on the Seahawks. The idea for the Wild Cards is good, but the player selection really hurts this nice looking set.

Score's 91 Hockey Set should be out now, with all kinds of different Lindros cards. All these cards, plus Score's awesome rookie crop and great design makes this set a winner.

Fleer Ultra football is also a nice looking set, much like the baseball. The football Ultra cases shipping to candy wholesalers will be different than the hobby dealer's cases. The one the candy wholesalers get will not contain gold Ultra team cards while the hobby dealers' cases will.

In early 1992, there will be four card sets due out from Impel Marketing. The first will be the DC Comics Trading Cards Series I, to be released the first week of January. This will be a 180 card set with a whopping 10 limited edition hologram cards. This set will present all new art and up to date biographies of all of DC's major heroes and villains. The second week of January will mark to debut of the X-Men cards done exclusively by Jim Lee. What a knockout this set should be- watch for details. Early March will present the all new Archie trading cards, and the awaited Marvel Series III will be available in early May. No information has been released yet, but sources say this will be the hottest set yet.

Stay tuned, next month we'll bring you some more hot tips and inside info.

DC COSMIC CARDS

a sneek peek

In January 1992, Impel will be shipping the long awaited and highly talked about DC Cosmic Cards. There will be 180 cards in this Premier Edition set. The Cosmic Cards will be divided into seven categories and feature 130 of the top heroes, heroines, and villains from the DC Comics, including Superman, Wonder Woman, Hawkman, Flash, Lobo, Deathstroke the Terminator, and Green Lantern. In addition, there will be a limited number of ten different action holograms. These holograms will be randomly packed in the 12-card DC Cosmic Card wax packs.

ANSWER PAGE

Answers to the C.B.I.Q. on page 60

1. C 2. C 3. A 4. A 5. D 6. D 7. C 8. D 9. D 10. B 11. D 12. C 13. B 14. C 15. A 16. C 17. D 18. A 19. B 20. B 21. B 22. B 23.C 24. A 25. C 26. B 27. B 28. C 29. B 30. B We hope you scored well.

Answers to the Cover Shots contest

A. Armageddon 2001#2
B. Ghost Rider #18
C. Infinity Gauntlet #3
D. Predator: Big Game #1
E. Uncanny X-Men #277
F. Wolverine #34

PICKS FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN NOVEMBER

LOBO PARAMILITARY CHRISTMAS SPECIAL

Shipping Date: Nov. 26th
Artist: Simon Bisley
Writer: Keith Giffen
Cover Price: $2.39

HA!! Now this is the holiday spirit. The easter bunny, kinda P.O.'ed that Christmas is always so much more popular than Easter, decides to have Santa Claus assassinated. Now who is sick, depraved, and low down enough to do the dirty deed? (oh, shut up- it's not Pee Wee Herman, but close) It's LOBO!! YAY! Straight from the pages of L.E.G.I.O.N., the chain wielding, leather warin', butt kicking scourge of the cosmos returns returns In an all new adventure. Lots of senseless violence just in time for the holidays. Not recommended for geeks, lame-o's, and the faint of heart. Merry-Fraggin'-Christmas.

©1991 DC Comics

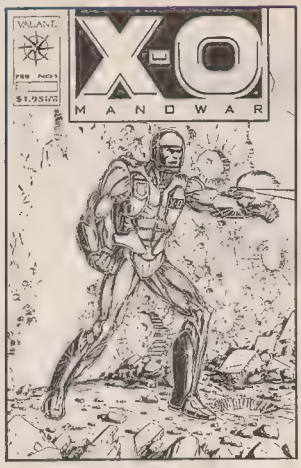
BATMAN VS PREDATOR

Shipping Date: Dec. 3rd
Artist: Adam Kubert
Writer: Dave Gibbons
Cover Price: $4.95

Who needs that Arnold guy when you have the World's Greatest Detective to kick the Predator's butt. Why, the Predator doesn't stand a chance and... well... okay okay. Batman gets the crap kicked out of him by the Predator, but no one does that to our Dark Knight and gets away with it. This book is written by one of the top names in the field, and with Kubert (wasn't he a video game?) supplying the art, this is going to be one of the all time greatest battles in comic history. Watch for the 8 bound-in trading cards in the Prestige Format!

X-O MANOWAR #1

Release Date: Nov. 1st
Artist: Bob Layton
Writer: Jim Shooter
Cover Price: $1.95



©1991 Valiant

Clothes make the man... dangerous! And really cool looking, too! The newest edition to Valiant's very impressive comic line- the story centers on an alien, raised as an animal and trained to be a killer, stranded on Earth and armed with the deadliest weapon ever created, the X-O armor suit, armor which is "alive," and can grow any weapon he needs with but a thought. He now intends to defend his new home, Earth, from all dangers, and he doesn't have to be nice about it, either. So there!!

CROSSOVER CLASSICS: THE MARVEL/DC COLLECTION

Shipping Date: Nov. 19th
Artists: Dick Giordano, Walt Simonson & more
Writers: Chris Claremont, Gerry Conway & more
Cover Price: $17.95

This is so cool. Wolverine vs Deathstroke the Terminator, Superman vs The Incredible Hulk, X-Men vs Darkseid and so on. This trade paperback reprints all of the Marvel/DC crossovers- comic book fans' dreams come true. Reprinted here are the following titles: Superman vs Spider-Man, Batman vs The Hulk, and The Teen Titans vs The Uncanny X-Men. And each of these has loads of cross company characters meeting for the historic first time. Here's hoping that this will renew ties between the two publishing giants in comics, paving the way for future crossovers (wonder if we'll ever see that George Perez "Justice League of America vs The Avengers" story. Sounded cool).

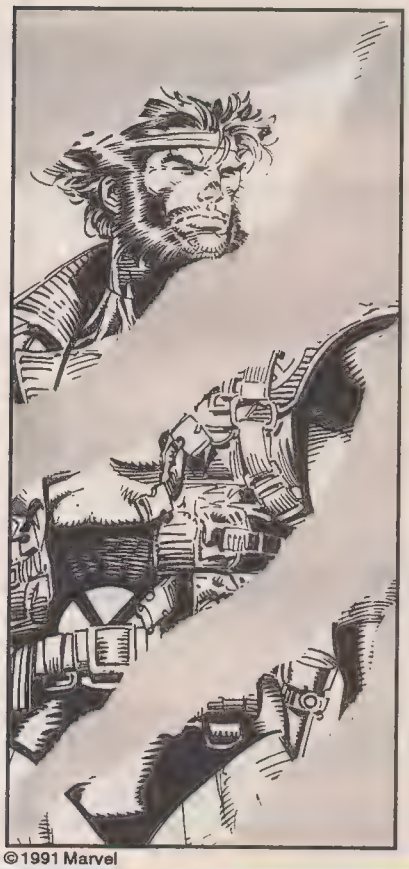
©1991 Marvel & DC Comics

DAREDEVIL #300

Shipping Date: Nov. 12th
Artist: Lee Wecks
Writer: Dan Chichester
Cover Price: $2.00

THE FALL OF THE KINGPIN. The final showdown, a story that's been building for years, The Fall of The Kingpin. Having put his life back on track after it was destroyed by the Kingpin, Matt Murdock (A.K.A. Daredevil) finally brings the Kingpin to his knees as DD destroys his criminal empire and shatters his life!! A major turning point for Daredevil and the Marvel Universe in general. This issue also features a spot varnish specialty cover. Don't miss out!

©1991 Marvel



©1991 Marvel

WOLVERINE #50

Shipping Date: Nov.12th
Artist: Marc Silvestri
Writer: Larry Hamma
Cover Price: $2.50

THE WEAPON X-FILES. Hey, watch where you put those claws, bub- you may be the best there is at what you do, but you can't just go around slicing up covers! Oh well, looks like all the covers to Wolverine #50 will have big slices in them. Boy, bet Marvel's gonna get pretty steamed at Wolverine for doing that. Anyway, the storyline involves getting down to Wolverine's past, dispelling all the rumors and confronting the guardian of the Weapon X project, Shija! All this plus guest appearances by Professor X, Jean Grey and Nick Fury! Cool stuff.

Aliens: Genocide #1 — **Dark Horse**
After Earth's been freed from the Alien's reign of terror, the last thing anyone ever wants to see is another Alien. Guess what?

Alpha Flight #104 — **Marvel**
Weapon Omega stands revealed: Wild Child! Also, check out Alpha Flight's new costumes!

Amazing Spider-Man #357 — **Marvel**
Round Robin part 5 of 6- Spidey's team up with the Punisher, Darkhawk, and Moon Knight continues as Midnight has almost gained control of the Secret Empire.

Aquaman #2 — **DC Comics**
Aquaman continues his all-out war against the country that attacked his home city. Certainly he can defeat a few attack-submarines, right?

Avengers West Coast #78 — **Marvel**
Against Satannish and the Night Shift, the Avengers must fight for their very souls!

Batman #473 — **DC Comics**
Batman must defeat the Idiot by fighting him on his own turf- the Idiot Zone.

Batman/Dracula: Red Rain — **DC Comics**
Batman is the hero of the night, but can he defeat the demons of the night, Vampires, led by the lord master of all Vampires himself: Dracula! This should be interesting...

Dark Horse Presents #56 — **Dark Horse**
Frank Miller continues his "Sin City" saga, and John Byrne provides part three of the four part introduction to "The Next Men." Also, don't miss the 16-page prologue to Aliens: Genocide!

Deathlok #7 — **Marvel**
The life of Deathlok's son is on the line as Deathlok and the Punisher fight the super-cyborg Silvermane!

Deathstroke The Terminator #6 — **DC Comics**
City of Assassins- When Gotham's crime lords hire Deathstroke for a mission, it's the Terminator vs Batman. Can the perfect fighting machine take down the worlds greatest detective?

Demon #19 — **DC Comics**
Lord Scapegoat tells us all about "The Utterly Disgusting Secret Origin of The Demon Etrigan." Hmm... How gross could it possibly be? Don't miss the Lobo & Demon mini-poster!

Elongated Man #1 — **DC Comics**
Straight from the pages of Justice League Europe comes that stretched-out crime-fighting detective, just in time to save the future of all Europe.

The Everyman — **Marvel**
What happens when murdered souls get the chance for revenge? Marvel tells this tale of the super-natural using animated cel paintings, like those used in cartoons.

Excalibur #46 — **Marvel**
Meggan and Phoenix encounter demons from Meggan's past, and an old acquaintance materializes in their bathroom. By Alan Davis.

Ghost Rider #21 — **Marvel**
Its the final showdown between Snowblind and the Ghost Rider, and only one will survive!

The Hacker Files #1 — **DC Comics**
Can Jack Marshall stop a living computer virus before it makes NORAD start a war? Computer art cover by Thomas Canty.

Hawkworld #19 — **DC Comics**
As the battle with Attila escalates, will Shayera become a casualty of war?

Harbinger #2 — **Valiant**
Torque, Flamingo, Sting and Zepplin. Four super powered teenagers on their way to heroism... or hell?

Hellblazer #49 — **DC Comics**
John Constantine spends Christmas with a depressed ghost.

Iron Man #276 — **Marvel**
The Black Widow gets her story going, and becomes a regular supporting character. Written by John Byrne.

Jihad #2 — **Epic**
The final issue of the series sees Pinhead, now aligned with the Nightbreed, vs the renegade band of Cenobites.

Justice League America #58 — **DC Comics**
If Guy Gardner can stop Lobo (right), and the JLE can stop Despero (uh huh), and Booster Gold's Conglomerate can stop the Extremists (yeah), then why does a Leaguer die in this issue?

L.E.G.I.O.N. '92 #35 — **DC Comics**
The Ice Man kills Lobo and Vril Dox disbands the LEGION! Holy cow- what the heck's going on here?! Can Phase and Garryn Bek possibly keep the LEGION going?

Magnus: Robot Fighter #9 **Valiant**
Tekla, Leeja and Slagger return, and just in time for the re-introduction of the malevolent Xyrko!

Moon Knight #34 **Marvel**
The Punisher wants Marc Spector's axe-wielding psycho brother dead... again.

Namor the Sub Mariner #22 **Marvel**
The search for Iron Fist continues as Namor is taken over by plant people. Don't miss this Wolverine guest appearance by John Byrne.

New Warriors #19 **Marvel**
X-Force villain Gideon makes an appearance as the true origin of Night Thrasher and the New Warriors is revealed.

OMAC #3 **DC Comics**
One Man Army Corps- the indestructible warrior of the future. So what's he doing in the past? Even a better question- does he really think he can win World War II single-handedly? By John Byrne.

Predator: Cold War #3 **Dark Horse**
American and Soviet forces go to battle with... each other? Well, who the heck's gonna fight the Predators if they're fighting each other?!?

Punisher #58 **Marvel**
The Kingpin's gang searches for the Punisher and Micro in this sixth part of the seven part Final Days storyline.

Ragman #4 **DC Comics**
As Ragman is caught in a gang war, the rags try to force Rory to kill the gang members and devour their souls. Can he resist? Does he want to?

Robin II: Joker's Wild #2 **DC Comics**
Can Robin take on all of Gotham's criminals, led by the Joker, and survive? Don't miss all three hologram variants.

Sandman #34 **DC Comics**
Barbie's life is anything but a dream as two realities struggle for her attention.

Silver Surfer #61 **Marvel**
If the Collector is too afraid to go after a deadly virus as it ravages the universe, it's up to our friend the Surfer to do something about it.

Sleepwalker #8 **Marvel**
Marvel's two newest hits, Sleepwalker and Deathlok, meet in battle for the first, and perhaps last time.

Solar, Man of The Atom #6 **Valiant**
First Strike part 2 of 4- This storyline begins in the 20th century with the beginning of a 2000 year war; a war that affects both Magnus Robot Fighter and X-O Manowar.

Tales of the Green Hornet #1 **Now**
Featuring the never before told origin of the Hornet, Kato, and Black Beauty. Find out the answer to that longtime question, "Why is the Hornet Green?" Cover by Neal Adams.

Terminator: Enemy Within #1 **Dark Horse**
From the end of Secondary Objectives comes the continuing story of the Terminator. Catch the unbelievable Simon Bisley covers!

Thor #443 **Marvel**
The new Thor, Eric Masterson, accepts a horrible fate at the hands of Mephisto in order to rescue the original Thor. Guest starring Dr. Strange and Silver Surfer.

Twilight Zone #3 **Now**
After decades of waiting, humankind finally meets an extraterrestrial. So what's wrong? They meet in the Twilight Zone.

Uncanny X-Men #284 **Marvel**
The X-Men enter the dangerous under-sea trench as we find out more about our friend Bishop. Written by John Byrne and art by Whilce Portacio.

What If? #33 **Marvel**
Not only is Phoenix alive, but she's killed Jean Grey and goes to attack the Shadow King and the second Phoenix- Excalibur's Rachel! Guest starring Wolverine.

Wonder Woman #61 **DC Comics**
Wonder Woman may be dead, but Earth's greatest heroes will continue their attack on Circe in "Avenge an Amazon," by George Perez.

X-Factor #74 **Marvel**
Introducing Slab, the new enemy of X-Factor. Can Guido take him down by himself??

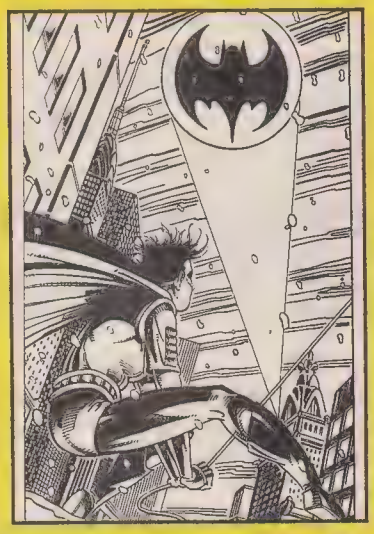
X-Force #6 **Marvel**
The New Brotherhood of Evil Mutants continues to do battle with X-Force.

TOP 10

We keep a very close watch on all the hottest books trading hands throughout the country. Here we have listed for you the 10 most commonly sold and demanded comics.

1 Robin: Joker's Wild #1

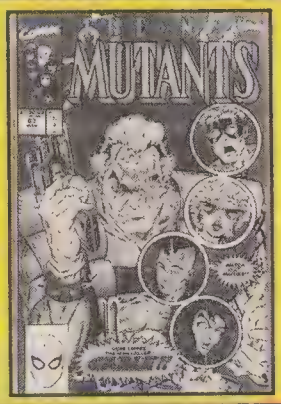
Artist: Tom Lyle
Writer: Chuck Dixon



"Holy broad jump, Batman!" That's what was said when the boy wonder hurdled over the competition and entered the charts at the #1 position. Having five different covers and bonus holograms helped achieve this coveted spot, but it's this new Robin's popularity coupled with that of the murderous Joker that makes this such a hit. The hologram covers have people so excited, no one hologram version has become more popular than the others so far. With stepping on and over so many books to reach this spot, the Joker may be the least of his worries as all the other books on the chart set their sights on the boy wonder. Where's Batman when you need him?

2 New Mutants #87

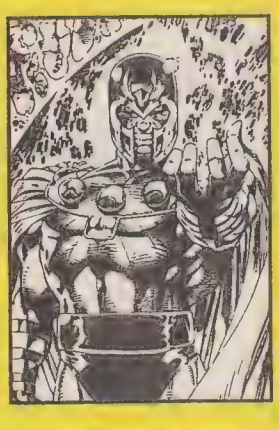
Artist: Rob Liefeld
Writer: Louise Simonson



Yikes!! After this book's long climb up the ladder and passing such gems as X-Factor #63, Uncanny X-Men #281 and X-Men #1E, it looked like nothing could prevent Cable's first appearance from claiming the #1 spot. Well, Robin seems to have kicked Cable's butt. But can he hold him off? Even as we speak, Cable is loading his gun and taking aim...

3 X-Men #1 (E)

Artist: Jim Lee
Writer: Chris Claremont



Well, it lasted two months in the #1 spot, but nothing lasts forever. Ah well. Anyway, sales are still strong on this title, but are overshadowed by the multi-versioned Robin #1 and the megabucks New Mutants #87. With the neat double gatefold cover and tons of pin-ups inside, this book is destined to remain in the charts for quite some time.

4 Uncanny X-Men #248

Artist: Jim Lee
Writer: Chris Claremont

Jim Lee's debut on the X-Men is on fire, and only super-hyped issues are preventing this beauty from moving up the charts. Will this issue claim the #3 spot next month, ousting X-Men #1 (E)? It's Jim Lee vs Jim Lee, as the Uncanny X-Men take on the (canny?) X-Men for the #3 position (don't worry, it's confusing us too...).

5 Uncanny X-Men #281

Artist: Whilce Portacio
Writer: John Byrne

Still high in the charts, Whilce Portacio's debut of the other half of Marvel's merriest mutant team is showing a little sign of slowing down, but it's super strong content means it won't be heading down too fast. Strong up and comers (Uncanny X-Men #282 and X-Factor #24) look hungry for this spot, though.

6 X-Force #1 (Cable Card, White UPC)

Artist: Rob Liefeld
Writer: Rob Liefeld

Ouch! Those nasty other "X" books kind of knocked this guy down from his #4 position last month, but sales are still pretty strong on this, the second best selling comic in history (X-Men #1 being the first with sales in excess of 8.2 million issues). With interest reinforced with the McFarlane Spider-Man crossover last month, can this book climb back up the charts?

7 X-Factor #63

Artist: Whilce Portacio
Writer: Whilce Portacio

Holding at the #7 spot, artist (and sometimes writer) Whilce Portacio's first issue of the now defunct X-Factor team continues to do well, thanks to his constant exposure as an artist on Uncanny X-Men. Hmm, anyone notice that three out of the top ten books here are drawn by Mr. Portacio? Most interesting...

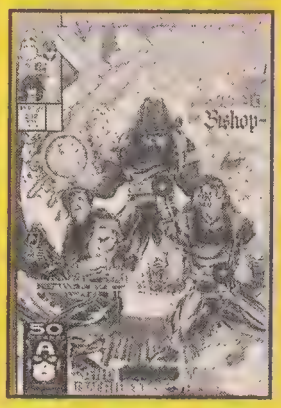
8 X-Factor #24

Artist: Walt Simonson
Writer: Louise Simonson

As predicted in Wizard #1, the first complete appearance of Archangel has really hit it on with the public. Though the book now is doing phenomenally well, it appears that John Byrne (current co-plotter/writer of both X-Men books) will return Warren Worthington III (A.K.A. Archangel) back into plain ol' Angel, a much less popular character. Only time will tell what will become of this book.

9 Uncanny X-Men #282

Artist: Whilce Portacio
Writer: John Byrne

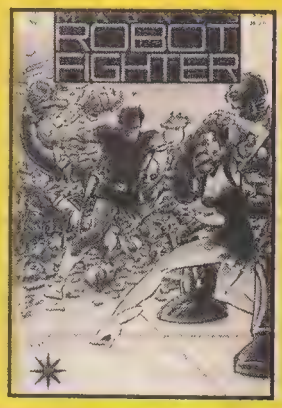


Man, everywhere we look, another X-Book. Geez, you'd think these guys were popular or something. Now where were we...? Oh yeah! BISHOP! BISHOP! BISHOP! Golly, this is one popular guy. Not much is known about this future star, but what little people know, people like. From the initial reaction, it would appear this might be another New Mutants #87 in the making.

10 Magnus: Robot Fighter #1

Artist: Bob Layton
Writer: Jim Shooter

First DC claims the #1 spot, and now Valiant enters the charts. This issue sure is one for firsts. Well, if anyone could push past Marvel and DC, it's those talented folks at Valiant. Anyway, this is the premiere of the "re-vitalized" Magnus, and the public loves him. This book keeps gaining popularity, so how long can it be until Magnus #0 enters the charts?



TOP 100

Here's a list of the **TOP 100** comic books for the month **OCTOBER 1991**. This lists represent the quantity of each title sold according to Diamond Comic Distributors, Inc.

1 Robin: The Joker's Wild #1 (Direct)
2 X-Men #3
3 X-Force #5
4 Uncanny X-Men #283
5 Spider-Man #17
6 Infinity Gauntlet #6
7 X-Factor #73
8 Robin: The Joker's Wild #1 (Newsstand)
9 Ghost Rider #20
10 Deathlok #6
11 Wolverine #49
12 Amazing Spider-Man #355
13 Amazing Spider-Man #356
14 Punisher #57
15 Marvel Comics Presents #90
16 Marvel Comics Presents #91
17 Marvel Comics Presents #92
18 Aquaman #1
19 Batman/Judge Dredd: Judgement on Gotham
20 Legends of the Dark Knight #25
21 Legends of the Dark Knight Annual #1
22 Silver Surfer #60
23 Punisher #56
24 Armageddon: The Alien Agenda #2
25 Predator: Cold War #2
26 Incredible Hulk #388
27 New Warriors #18
28 Punisher War Journal #37
29 Batman #472
30 Excalibur #46
31 Terminator: Secondary Objectives #4
32 Darkhawk #10
33 Excalibur #45
34 Spectacular Spider-Man #183
35 Deathstroke, The Terminator #5
36 Daredevil #299
37 Sleepwalker #7
38 Detective Comics #639
39 Wonder Man #4
40 What If? #32
41 Guardians of the Galaxy #19
42 Web of Spider-Man #83
43 Fantastic Four #359
44 Green Lantern #19
45 Black Hood #1
46 Brave & The Bold #1
47 Robin: The Joker's Wild Collectors Edition
48 Doctor Strange #36
49 Thor #440
50 Avengers #342
51 Iron Man #275
52 Captain America #395
53 Thor #441
54 Namor, The Sub-Mariner #21
55 Superman: The Man of Steel #6
56 Justice League Europe #33
57 Avengers West Coast #77
58 Spider-Man Saga #2
59 Original Ghost Rider Rides Again #6
60 Superman #62
61 Justice League America #57
62 Action Comics #672
63 Adventures of Superman #485
64 Sandman #33
65 Ragman #3
66 New Titans #82
67 Wonder Woman #61
68 Flash #57
69 Moon Knight #33
70 Adventures of Captain America #4
71 Black Canary #2
72 Legion of Night #2
73 Little Mermaid #1
74 OMAC #2
75 L.E.G.I.O.N. '91 #34
76 Alpha Flight #103
77 Magnus: Robot Fighter #8
78 Quasar #29
79 Justice League International Quarterly #6
80 NFL Superpro #3
81 Legion of Super-Heroes #25
82 Star Trek: The Next Generation #26
83 Demon #18
84 She-Hulk #34
85 Star Trek #26
86 Web #4
87 Green Arrow #55
88 Robin: The Joker's Wild Deluxe Edition
89 X-Men Classic #66
90 Comet #6
91 Fly #5
92 Teenage Mutant Ninja Turtles #40
93 Legend of The Shield #6
94 Doc Savage: Man of Bronze #1
95 Tomb of Dracula #2
96 Shield #30
97 G.I. Joe #119
98 Clash #1
99 • Vintage Magnus: Robot Fighter #1
100 Bill & Ted's Comic Book #1

TOP 10

Here's a list of the **TOP 10** comic books sold in **OCTOBER 1990.**

1 Spider-Man #7
2 X-Men #273
3 Fantastic Four #349
4 Robin #2
5 Amazing Spider-Man #344
6 Ghost Rider #10
7 Aliens Vs Predator #4
8 Legends of The Dark Knight #15
9 New Mutants #98
10 Wolverine #36

TOP 10

Here's a list of the **TOP 10** comic books sold in **OCTOBER 1989.**

1 Legends of The Dark Knight #4
2 X-Men #258
3 Batman #444
4 Wolverine Special Edition #1
5 Excalibur Special Edition #1
6 Detective Comics #611
7 Wolverine #21
8 Amazing Spider-Man #329
9 Aliens Vs Predator #2
10 Excalibur #19

NUMBER 1 RELEASES FOR THE MONTH

Comic book collectors place a great deal of importance on the #1 issues; since, it's tricky to determine whether a book will succeed. You have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for November. Happy Hunting!

Hook #1

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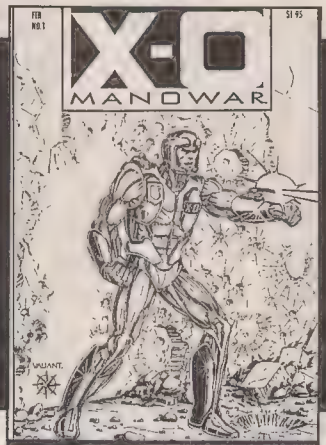


X-O Manowar #1

©1991Valiant

Elongated Man #1

©1991 DC Comics

TITLE	PUBLISHER
Aliens: Genocide #1	Dark Horse
All Star Archives #1	DC Comics
American Tail II #1	Marvel
Beatles: John Lennon #1	Personality
Bucky O'Hare #1	Continuity
Champions Classics #1	Hero Graphics
Days of Darkness #1	Apple
Deathman #1	Caliber
Dinosaurs: An Illustrated Guide #1	Caliber
Dreadlands #1	Epic
Elongated Man #1	DC Comics
Final Fantasy #1	Hollywood
Flare Adventures #1	Hero Graphics
Hacker Files #1	DC Comics
Hook #1	Marvel
Legion Archives #1	DC Comics
Miracleman: The Apocrypha #1	Eclipse
Paranoia #1	Adventure
Planet of The Apes:Blood of the Apes #1	Adventure
Redlaw #1	Caliber
Rescueman #1	Best
Retief: Crime & Punishment #1	Adventure
Saved By The Bell #1	Harvey

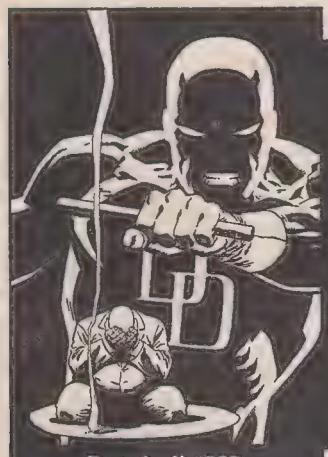
TITLE	PUBLISHER
Scales and Fins #1	Caliber
Secret Agents: Sean Connery #1	Personality
Stratonaut #1	Night Wynd
Suburban Jersey Ninja She-Devils #1	Marvel
Sunset Carson #1	AC Comics
Tales of The Green Hornet #1	Now
Terminator: Enemy Within #1	Dark Horse
Turtle Soup #1	Mirage
X-O Manowar #1	Valiant

Aliens: Genocide #1

©1991Dark Horse

SHIPPING FOR THE MONTH OF NOVEMBER

The Wizard has compiled the comic books shipping in November. The most current list of comics will be updated every month to make sure you can follow exactly which of your favorite comics will be available for purchase each week. All the books appear in alphabetical order, with the issue number and respective publisher.

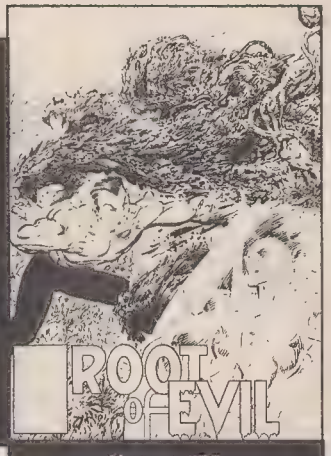


Daredevil #300

©1991 Marvel

Justice League Europe #33

©1991DC Comics



Namor #22

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COMIC BOOKS SCHEDULED TO SHIP THE WEEK OF NOVEMBER 5

Action Comics #672	DC Comics	Excalibur #46	Marvel
Advanced Dungeons and Dragons #36	DC Comics	The Fly #5	DC Comics
Akira #32	Epic	Green Arrow #55	DC Comics
Archie's Christmas Stocking #630	Archie	Hook Super Special	Marvel
Archie Andrews Where Are You? #78	Archie	Justice League Europe #33	DC Comics
Armageddon: The Alien Agenda #2	DC Comics	Koosh Kins #3	Archie
Avengers West Coast #78	Marvel	Legion Archives #1	DC Comics
Batman:Legends of the Dark Knight #25	DC Comics	Mighty Mutanimals	Archie
The Best of Star Trek	DC Comics	Namor #22	Marvel
Betty & Veronica #48	Archie	NFL Superpro #4	Marvel
Captain America #396	Marvel	The Pirates of Dark Waters #3 (of 6)	Marvel
Captain Confederacy #3	Epic	Punisher #58	Marvel
The Comet #6	DC Comics	The Shadow Strikes! #26	DC Comics
Daredevil #300	Marvel	She-Hulk #35	Marvel
Darkhawk #11	Marvel	Suicide Squad #60	DC Comics
Detective Comics #639	DC Comics	Uncanny X-Men #284	Marvel
Doctor Fate #35	DC Comics	Web of Spider-Man #84	Marvel

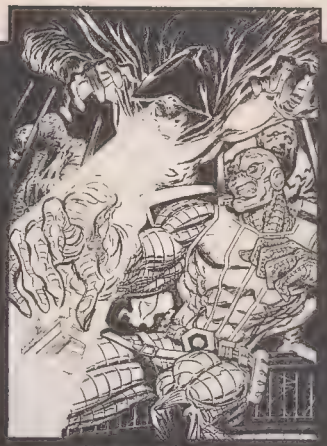
COMIC BOOKS SCHEDULED TO SHIP THE WEEK OF NOVEMBER 12

Alpha Flight #104	Marvel	Griffin #3	DC Comics
Alf #49	Marvel	Groo The Wanderer #85	Epic
Amazing Spider-Man #357	Marvel	Hacker Files #1	DC Comics
American Tail II #1	Marvel	Hawkworld #19	DC Comics
Barbie #13	Marvel	Jihad #2	Epic
Betty & Veronica Digest #53	Archie	Jughead #30	Archie
Bill & Ted's Comic Book #2	Marvel	Maggots #3	Hamilton
Black Hood #2	DC Comics	Marvel Comics Presents #93	Marvel
Deathstroke, The Terminator #6	DC Comics	Marvel Super Heroes #8	Marvel
Destroyer #2	Marvel	Original Ghost Rider Rides Again #7	Marvel
Elongated Man #1	DC Comics	Quasar #30	Marvel
Flash #58	DC Comics	Ragman #4	DC Comics
Ghost Rider #21	Marvel	Robin II: Joker's Wild #2	DC Comics

SHIPPING FOR THE MONTH OF NOVEMBER

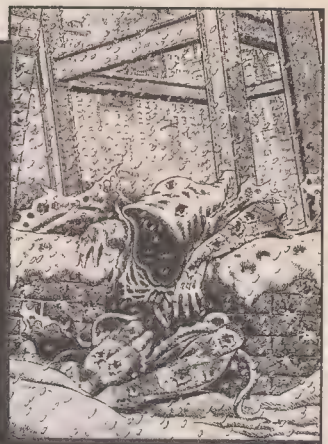
Within Our Reach

©1991Marvel



Sleepwalker #8

©1991 Marvel



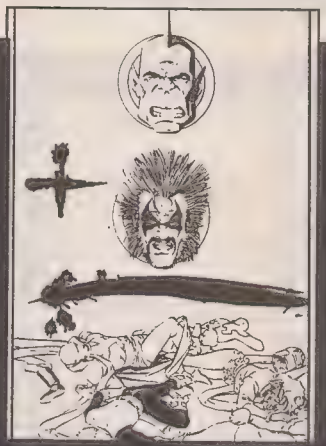
Ragman #4

©1991 DC Comics

Savage Sword of Conan #193	Marvel	Toxic Avenger #10	Marvel
Shade, the Changing Man #19	DC Comics	War of the Gods #4	DC Comics
Sleepwalker #8	Marvel	Weaveworld #3	Epic
Spider-Man Saga #3	Marvel	Web #5	DC Comics
Star Trek #27	DC Comics	Within Our Reach	Marvel
Superman: The Man of Steel #7	DC Comics	Wolverine #50	Marvel
TMNT Adventures #29	Archie	Wonder Man #5	Marvel
Thor #442	Marvel	Wonder Woman #61	DC Comics
Tomb of Dracula #3	Epic		

Aquaman #2

©1991 DC Comics



Justice League America #58

©1991DC Comics

Superman #63

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COMIC BOOKS SCHEDULED TO SHIP THE WEEK OF NOVEMBER 19

Aquaman #2	DC Comics	Guardians of The Galaxy #20	Marvel
Archie #396	Archie	Hellblazer #49	DC Comics
Archie's Double Digest #57	Archie	Incredible Hulk #389	Marvel
Archie's Story & Game Digest #22	Archie	Jaguar #6	DC Comics
Avengers #343	Marvel	Justice League America #58	DC Comics
Batman #473	DC Comics	Knights of Pendragon #18	Marvel
Conan The Barbarian #252	Marvel	Legion of Super-Heroes #25	DC Comics
Demon #19	DC Comics	Marvel Christmas Special	Marvel
GI Joe #120	Marvel	Marvel Tales #257	Marvel

SHIPPING FOR THE MONTH OF NOVEMBER

Metropol #10	Epic	SHIELD #31	Marvel
Ms. Tree Quarterly #7	DC Comics	Spider-Man #18	Marvel
New Titans #82	DC Comics	Superman #63	DC Comics
Nightbreed #13	Epic	Veronica #19	Archie
OMAC #3	DC Comics	Warlord Trade Paperback	DC Comics
Outlaws #5	DC Comics	What If? #33	Marvel
Punisher #59	Marvel	Who's Who #15	DC Comics
Robocop #23	Marvel	X-Factor #74	Marvel
Sandman #34	DC Comics	X-Men #4	Marvel
Sgt. Rock #20	DC Comics		

Ghost Rider TPB

©1991 Marvel

Batman: Red Rain

©1991 DC Comics

New Warriors #19

©1991 Marvel

COMIC BOOKS SCHEDULED TO SHIP THE WEEK OF NOVEMBER 26

Adventures of Superman #486	DC Comics	Jughead with Archie Digest #109	Archie
All Star Archives #1	DC Comics	Legend of The Shield #7	DC Comics
Amazing Spider-Man #358	Marvel	L.E.G.I.O.N.'92 #35	DC Comics
American Tail II #2	Marvel	Lobo Paramilitary Christmas Special	DC Comics
Animal Man #43	DC Comics	Marvel Comics Presents #94	Marvel
Barbie Fashion #13	Marvel	Marvel Universe Master Edition #14	Marvel
Batman/Dracula: Red Rain	DC Comics	Moon Knight #34	Marvel
Beautiful Stories For Ugly Children #23	Piranha	Nam #64	Marvel
Black Canary #3	DC Comics	New Warriors #19	Marvel
Brave and The Bold #2	DC Comics	Punisher War Journal #38	Marvel
Captain Planet #4	Marvel	Robin II: Joker's Wild #3	DC Comics
Clash #2	DC Comics	Silver Surfer #61	Marvel
Conan Saga #58	Marvel	Spectacular Spider-Man #184	Marvel
Deathlok #7	Marvel	Spelljammer Comics #17	DC Comics
Dreadlands #1	Epic	Starman #42	DC Comics
Dr.Strange #37	Marvel	Star Trek: The Next Generation #27	DC Comics
Everyman	Epic	Suburban Jersey Ninja She-Devils #1	Marvel
Fantastic Four #360	Marvel	Swamp Thing #115	DC Comics
Ghost Rider TPB: Resurrected	Marvel	Thor #443	Marvel
Green Lantern #20	DC Comics	What The?! #16	Marvel
Hook #1	Marvel	X-Force #6	Marvel
Iron Man #276	Marvel	X-Men Classic #67	Marvel

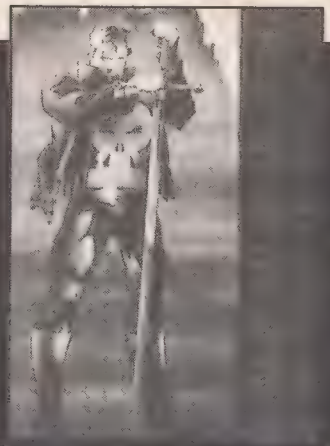
COMIC BOOKS SCHEDULED TO SHIP THE WEEK OF DECEMBER 3

Action Comics #673	DC Comics	Batman vs Predator #1	DC Comics
Armageddon: Alien Agenda #3	DC Comics	Batman: Legends of The Dark Knight #26	DC Comics
Avengers West Coast #79	Marvel	Captain America #397	Marvel

SHIPPING FOR THE MONTH OF NOVEMBER

Suicide Squad #61

©1991DC Comics



Punisher TPB

©1991 Marvel

Warlord #1

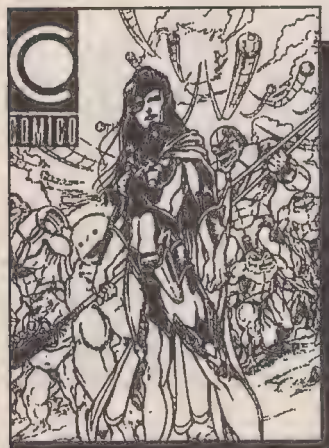
©1991 DC Comics

Comet #7	DC Comics	Justice League Europe #34	DC Comics
Daredevil #301	Marvel	Namor #23	Marvel
Darkhawk #12	Marvel	NFL Superpro #5	Marvel
Detective Comics #640	DC Comics	Pirates of Dark Waters #4	Marvel
Doctor Fate #36	DC Comics	Punisher: Blood on the Moors TPB	Marvel
Doom Patrol #51	DC Comics	Shadow Strikes! #27	DC Comics
Excalibur Special Edition	Marvel	She-Hulk #36	Marvel
Fly #6	DC Comics	Suicide Squad #61	DC Comics
Green Arrow #56	DC Comics	Warlord #1	DC Comics
Impact Comics Winter Special	DC Comics	Web of Spider-Man #85	Marvel
		Uncanny X-Men #285	Marvel

INDEPENDENTS SCHEDULED TO SHIP IN NOVEMBER

Alfred Hitchcock's Psycho #2	Innovation	Dinosaurs: An Illustrated Guide #1	Caliber
Aliens: Genocide #1	Dark Horse	Disney Adventures #14	Disney
Aliens: Tribes	Dark Horse	Disney Colossal Comics Collection #2	Disney
American Splendor #16	Tundra	Doc Savage: Man of Bronze #2	Millenium
Armor #14	Continuity	Dollman #3	Eternity
Back to The Future #3	Harvey	Donald Duck Adventures #21	Disney
Badlands #5	Dark Horse	Dredd Rules! #2	Fleetway/Qualty
Beatles: John Lennon #1	Personality	Drunken Fist #41	Jademan
Beatles Experience #6	Revolutionary	Elementals #24	Comico
Billi 99 #3	Dark Horse	Elfheim #2	Night Wynd
Blood Sword #41	Jademan	Elfquest:Kings of The Broken Wheel #8	Warp Graphics
Blood Sword Dynasty #28	Jademan	Felix #4	Harvey
Book of The Tarot	Caliber	Femforce #43	AC Comics
Boris The Bear #37	Nicotat	Final Fantasy #1	Hollywood
Bucky O'Hare #1	Continuity	Flare Adventures #1	Hero Graphics
Casper #7	Harvey	Force of Buddha's Palm #41	Jademan
Cerebus #152	Aardvark-Vanaheim	Freddy's Dead: The Final Nightmare #2	Innovation
		Gamepro Magazine #28	Gamepro
Champions Classics #1	Hero Graphics	Ghosts of Dracula #3	Eternity
Cheval Noir #24	Dark Horse	Grateful Dead Comix #3	Kitchen Sink
China Sea #2	Night Wynd	Green Hornet #5	Now
Clive Barker's Tapping The Vein #3	Eclipse	Ground Zero #2	Eternity
Cybercrush: Robots In Revolt #3	Fleetway/Qualty	Harbinger #2	Valiant
Dante's Inferno #3	Caliber	Harte of Darkness #2	Eternity
Dark Horse Presents #56	Dark Horse	Hot Stuff #3	Harvey
Darkwing Duck #4	Disney	Interactive Comics	Eternity
Days of Darkness #1	Apple	Iron Marshal #18	Jademan
Deathman #1	Caliber	Jason and The Argonauts #5	Caliber

SHIPPING FOR THE MONTH OF NOVEMBER



Elementals #24

©1991Comico

Harbinger #2

©1991 Valiant

Terminator #1

©1991 Dark Horse

Judge Dredd #61	Fleetway/Qualty	Robotech II: The Sentinels Book II #11	Eternity
Kato of The Green Hornet #3	Now	Roger Rabbit's Toontown #6	Disney
Kid Cannibal #2	Eternity	Samuree #12	Continuity
Kimura #2	Night Wynd	Saved By The Bell #1	Harvey
Law of Dredd #31	Fleetway/Qualty	Scales and Fins #1	Caliber
Legends of Nascar:		Scetchbook #7: Vanitas	Tundra
The Talladega Story #11	Vortex	Secret Agents: Sean Connery #1	Personality
Little Dracula #2	Harvey	Solar, Man of The Atom #6	Valiant
Little Mermaid #2	Disney	Spirit #85	Kitchen Sink
M.A.C.H.1 #9	Fleetway/Qualty	Sports Personalities: Joe Montana #5	Personality
Magnus Robot Fighter #9	Valiant	Stardusters #2	Night Wynd
Married With Children #5	Now	Starlog #174	Starlog
Mask #4	Dark Horse	Stratonaut #1	Night Wynd
Megalith #11	Continuity	Sunset Carson #1	AC Comics
Mickey Mouse Adventures #20	Disney	Supressed #2	Caliber
Miracleman: The Apocrypha #1	Eclipse	Tales of The Green Hornet #1	Now
Miss Fury #3	Adventure	Talespin #9	Disney
Ms. Mystic #11	Continuity	Teenage Mutant Ninja Turtles #41	Mirage
New Crew: Brent Spiner #3	Personality	Terminator: Enemy Within #1	Dark Horse
Ninja High School #31	Eternity	Twilight Zone #3	Now
On A Pale Horse #2	Innovation	Turtle Soup #1	Mirage
Oriental Heroes #41	Jademan	Tom & Jerry #4	Harvey
Paranoia #1	Adventure	2112 Graphic Novel	Dark Horse
Personality Comics: Paula Abdul #11	Personality	Uberdub #2	Brave New Worlds
Planet of The Apes #19	Adventure	Uncle Scrooge #263	Disney
Planet of The Apes: Blood		Usagi Yojimbo #32	Fantagraphics
of The Apes #1	Adventure	Vampire Companion #3	Innovation
Predator: Cold War #3	Dark Horse	Venus Wars #8	Dark Horse
Queen of The Damned #2	Innovation	Vintage Magnus Robot Fighter #2	Valiant
Real Ghostbusters #3	Now	Walt Disney's Comics & Stories #568	Disney
Realm #22	Caliber	Walt Disney's Holiday Parade #2	Disney
Redlaw #1	Caliber	Wendy #6	Harvey
Rescueman #1	Best	Wendy Digest #5	Harvey
Retief: Crime & Punishment #1	Adventure	Woody Woodpecker #4	Harvey
Richie Rich #7	Harvey	WWF Battlemania #6	Valiant
Richie Rich Million Dollar Digest #25	Harvey	X-O Manowar #1	Valiant

WIZARD REPORT CARD

We at the Wizard care about what you think of our magazine, so please take a few minutes of your time to complete the following survey. Check the box that best describes how you feel about our different features.

	Most Excellent	Very Cool	Work On It	Chuck This Crap
1. Articles/Features	❑	❑	❑	❑
2. Books Shipping for the Month	❑	❑	❑	❑
3. Comic Book Price Guide	❑	❑	❑	❑
4. Contests/Games	❑	❑	❑	❑
5. Cover	❑	❑	❑	❑
6. GamePro Section	❑	❑	❑	❑
7. Grading Your Comics	❑	❑	❑	❑
8. Letters Page	❑	❑	❑	❑
9. Picks from the Wizard's Hat	❑	❑	❑	❑
10. Poster	❑	❑	❑	❑
11. Toy Section/Guide	❑	❑	❑	❑
12. Trading Card Section/Guide	❑	❑	❑	❑
13. Wizard Comic Watch	❑	❑	❑	❑
14. Wizard Market Watch	❑	❑	❑	❑
15. Wizard's Top 10	❑	❑	❑	❑

What is your favorite feature (list #)? _____

What character(s) would you like to see on our covers? _____

Drawn by whom? _____

Where do you purchase your comics (hobby store, newsstand, etc.) _____

What other publications on comics do you purchase? _____

How much do you spend on comics/magazines a month? _____

How many comics/magazines do you purchase a month? _____

Do you or do you plan to own a computer? _____

Additional comments: _____

_____

(feel free to use more paper or write us a letter to the address below)

Name _____
Address _____
Age _____
Sex _____
How often _____

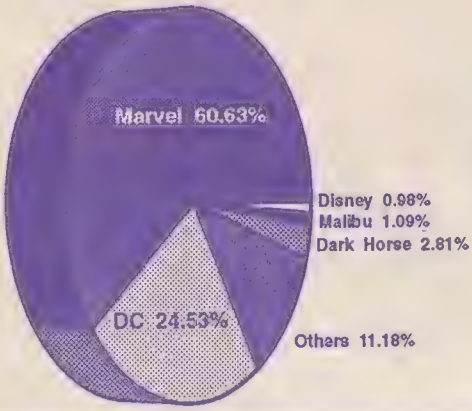
Where do you buy your comics?
Store Name? _____
Address _____
_____

Thank you for your time and input, and helping us help you!

Send to:

Wizard Report Card ■ P.O. Box 648 ■ Nanuet, NY 10954-0648

WIZARD MARKET WATCH



September 1991 Piece Share of the comics' market, according to Capital City Distribution.

★ The letter X continues to be the favorite letter to comic fans everywhere as X-Mania continues to dominate the market nationwide. Leading the pack is Jim Lee's early work on Uncanny X-Men, closely followed by Whilce Portacio's work on the same book. Other hot selling items include Rob Liefeld's work on New Mutants and X-Force, Larry Stroman and Peter David's work on the new X-Factor. Alan Davis' return to Excalibur has revitalized interest in the title, though there is no major price changes as of yet.

★ Sales on the new X-Men book continue to be strong, though the huge print run pretty much ensures there will be no major price increase for quite some time. Definitely worth reading though, as it's one of the funnest books out there to read.

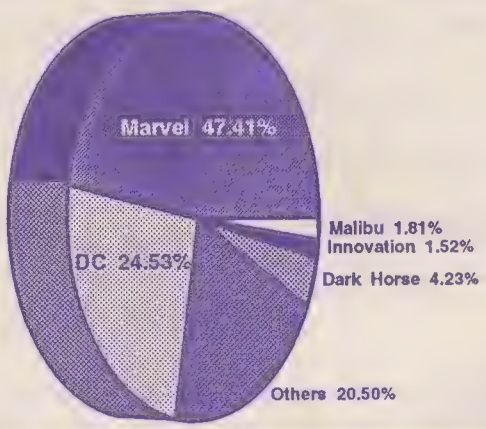
★ The Silver Surfer proves you can still be bald and fly around in space naked and still have hot back issues as he and the Infinity Gauntlet series continue to sell well. Expect sales to remain high with the debut of "Warlock and the Infinity Watch," an ongoing series slated for later this year.

★ Ghost Rider, Daredevil, Hulk, Armageddon 2001 and its crossovers, and the "Breakdowns" storyline running through the Justice League titles continue to sell very well, thanks to their excellent stories.

★ The not-so-great news is that Dark Horse's line of movie tie-in books (Predator, Terminator, and Aliens) seem to be suffering from lack of interest. Joining that list is Marvel's Foolkiller and the TSR based books from DC Comics (Advanced Dungeons and Dragons, Spelljammer, Forgotten Realms and Dragonlance).

★ Todd McFarlane's departure from Marvel Comics has truly hurt his back issue sales. Expect possible drops in price on his work on Incredible Hulk and Amazing Spider-Man. His work on Spider-Man continues to sell strongly though, and appears to be unaffected.

★ There's some major hot stuff coming from Marvel later this year. First off, the aforemen-



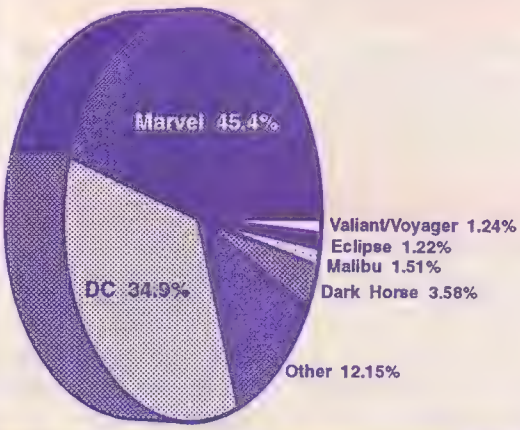
September 1991 dollar share of the comics market, according to Capital City Distribution.

tioned "Warlock and The Infinity Watch" picks up where the Infinity Gauntlet took off. The series starts off with the Gauntlet in Adam Warlock's possession and the high-powered comic deities of the Marvel Universe not too happy about it. This ongoing series will be written by Jim Starlin and the first issue has Angel Medina supplying the art. Sounds cool. Also keep an eye out for "Hearts of Darkness," a 48 page bookshelf format novel starring Wolverine, Ghost Rider, and the Punisher against Mephisto (...interesting...). Rumor has it that the Punisher will be receiving a new monthly title in early '92. More on that as news develops.

★ Not to be outdone, DC is unleashing Lobo in three, count 'em, three trade paperbacks featuring "The Last Czarnian" (reprinting his smash four issue mini series), "Lobo's Greatest Hits" (reprinting his early appearances in Omega Men, Justice League, Mr. Miracle, Superman and L.E.G.I.O.N.) and finally "The Wisdom of Lobo," a 64 page tribute to Lobo's ethical code, compiled by Lobo himself. Can't wait.

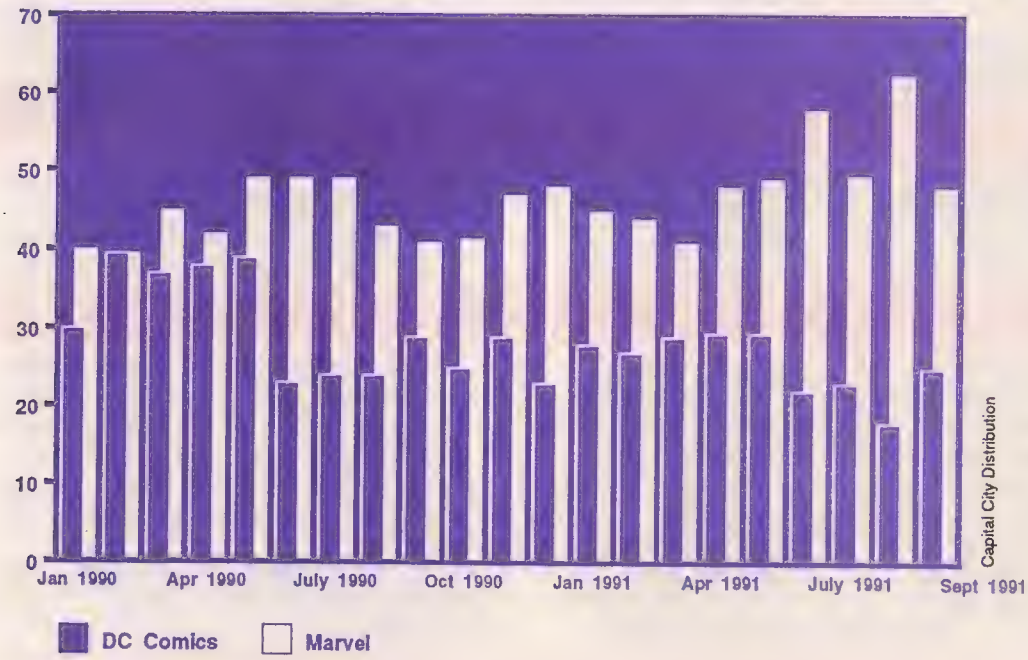
★ Also from DC, check out the "Star Trek: Debt of Honor" comic-sized hardcover by ex-X-Men writer Chris Claremont, Batman vs Deathstroke in Deathstroke The Terminator #7, and "Batman: Master of The Future," sequel to "Gotham By Gaslight."

★ Dark Horse offers us two new movie sequels in The Thing #1 (picking up where John Carpenter's movie left off), and "Star Wars: The Dark Empire," taking place after "Return of The Jedi" film. Both look to be very high quality works.



October 1991 Comic Publishers Marketshare based upon original orders for all merchandise, according to Diamond Comic Distributors.

PERCENTAGE SHARE FOR JANUARY 1990 TO SEPTEMER 1991



COMPLETE

CROSSOVER COLLECTION

ARMAGEDDON 2001 — DC COMICS

- ❑ Armageddon 2001 #1
- ❑ Superman Annual #3
- ❑ Justice League Am. An. #5
- ❑ Hawk & Dove Annual #2
- ❑ Hawkworld An. #2
- ❑ Flash Annual #1
- ❑ Action Comics An. #3
- ❑ L.E.G.I.O.N. '91 An. #2
- ❑ New Titans Annual #7
- ❑ Adv. of Superman An. #3
- ❑ Detective Comics An. #4
- ❑ Justice Lg. Eur. An. #2

ATLANTIS ATTACKS — MARVEL

- ❑ Silver Surfer Annual #2
- ❑ Iron Man Annual #10
- ❑ Uncanny X-Men An. #13
- ❑ Amazing Spider-Man An. #23
- ❑ Punisher Annual #2
- ❑ Spec. Spider-Man An. #9
- ❑ Daredevil Annual #4(2nd)
- ❑ Avengers Annual #18
- ❑ New Mutants An. #5
- ❑ X-Factor An. #4
- ❑ Web of Spider-Man An.#5
- ❑ Aveng. West Coast An. #4
- ❑ Thor An. #14
- ❑ Fantastic Four An. #22

CRISIS ON INFINITE EARTHS — DC COMICS

- ❑ Losers Special #1
- ❑ Infinity Inc #18
- ❑ Wonder Woman #327
- ❑ DC Comics Presents #86
- ❑ Omega Men #31
- ❑ Blue Devil #17
- ❑ New Teen Titans #13
- ❑ All Star Squadron #50
- ❑ Infinity Inc #19
- ❑ DC Comics Presents #87
- ❑ Firestorm #41
- ❑ Justice Lg. of Am. #244
- ❑ Green Lantern #194
- ❑ Justice League of Am. An. #3
- ❑ New Teen Titans #14
- ❑ All Star Squadron #51
- ❑ Blue Devil #18
- ❑ Infinity Inc #20
- ❑ DC Comics Presents #88
- ❑ Firestorm #42
- ❑ Justice League of Am. #245
- ❑ Infinity Inc An. #1
- ❑ Superman #414
- ❑ Wonder Woman #328
- ❑ Green Lantern #195
- ❑ Infinity Inc #21
- ❑ All Star Squadron #52
- ❑ Superman #415
- ❑ Legion of Super Heroes #18
- ❑ Infinity Inc #22
- ❑ All Star Squadron #54
- ❑ Green Lantern #196
- ❑ Infinity Inc #23
- ❑ All Star Squadron #55
- ❑ Infinity Inc #24
- ❑ Swamp Thing #46
- ❑ All Star Squadron #56

UNOFFICIAL CRISIS TIE-INS

- ❑ DC Comics Presents #94
- ❑ Leg. of Super Heroes #16
- ❑ Superman #413
- ❑ Green Lantern #196
- ❑ Swamp Thing #44
- ❑ Infinity Inc #25
- ❑ All Star Squadron #60

ATLANTIS ATTACKS — MARVEL

- ❑ X-Factor Annual #1
- ❑ Punisher Annual #1
- ❑ Silver Surfer Annual #1
- ❑ New Mutants Annual #4
- ❑ Fantastic Four Annual #21
- ❑ Amazing Spider-Man An. #22
- ❑ Uncanny X-Men Annual #12
- ❑ Web of Spider-Man Annual #4
- ❑ Avengers West Coast An.#3
- ❑ Spectacular Spider-Man An.#8
- ❑ Avengers Annual #17

UNOFFICIAL EVOLUTIONARY WAR TIE-INS

- ❑ Alf Annual #1

EVOLUTIONARY WAR — MARVEL

- ❑ New Mutants #59
- ❑ Uncanny X-Men #225
- ❑ X-Factor #24
- ❑ New Mutants #60
- ❑ Power Pack #35
- ❑ Uncanny X-Men #226
- ❑ X-Factor #25
- ❑ Daredevil #252
- ❑ Captain America #339
- ❑ New Mutants #61
- ❑ Uncanny X-Man #227
- ❑ X-Factor #26
- ❑ Fantastic Four #312

FALL OF THE MUTANTS — MARVEL

- ❑ X-Terminators #1
- ❑ X-Terminators #2
- ❑ Avengers #298
- ❑ Power Pack #42
- ❑ Uncanny X-Men #239
- ❑ X-Terminators #3
- ❑ X-Factor #35
- ❑ Daredevil #262
- ❑ New Mutants #71
- ❑ Amazing Spider-Man #311
- ❑ Avengers #299
- ❑ Uncanny X-Men #240
- ❑ Fantastic Four #322
- ❑ Power Pack #43
- ❑ Spectacular Spider-Man #146
- ❑ X-Factor #36
- ❑ X-Terminators #4
- ❑ Daredevil #263
- ❑ Web of Spider-Man #47
- ❑ New Mutants #72
- ❑ Amazing Spider-Man #312
- ❑ Avengers #300
- ❑ Uncanny X-Men #241
- ❑ Fantastic Four #323
- ❑ Spectacular Spider-Man #147
- ❑ X-Factor #37
- ❑ Excalibur #6
- ❑ Web of Spider-Man #48
- ❑ Amazing Spider-Man #313
- ❑ New Mutants #73
- ❑ Power Pack #44
- ❑ Uncanny X-Men #242
- ❑ Fantastic Four #324
- ❑ X-Factor #38
- ❑ Spec. Spider-Man #148
- ❑ Daredevil #265
- ❑ Excalibur #7
- ❑ Cloak and Dagger (3rd) #4
- ❑ Uncanny X-Men #243
- ❑ X-Factor #39

INVASION — DC COMICS

- ❑ Spectre #23
- ❑ Invasion #1
- ❑ Flash #21
- ❑ Wonder Woman #25
- ❑ Firestorm #80
- ❑ Manhunter #8
- ❑ Superman #26
- ❑ Adv. of Superman #449
- ❑ Doom Patrol #17
- ❑ Justice League America #22
- ❑ Power of the Atom #7
- ❑ Starman #5
- ❑ Animal Man #6
- ❑ Checkmate #11
- ❑ Captain Atom #24
- ❑ Firestorm #81
- ❑ Flash #22
- ❑ Manhunter #9
- ❑ Swamp Thing #81
- ❑ Wonder Woman #26
- ❑ Invasion #2
- ❑ Detective Comics #595
- ❑ Superman #27
- ❑ Adv, of Superman #450
- ❑ Doom Patrol #18
- ❑ Justice Lg. America #23
- ❑ Power of The Atom #8
- ❑ Starman #6
- ❑ Captain Atom #25
- ❑ Invasion #3
- ❑ Checkmate #12
- ❑ New Guardians #6

LEGENDS — DC COMICS

- ❑ Batman #401
- ❑ Detective Comics #568
- ❑ Legends #1
- ❑ Green Lantern #207
- ❑ Legends #2
- ❑ Cosmic Boy #1
- ❑ Justice Lg. of Am. #258
- ❑ Secret Origins #10
- ❑ Firestorm #55
- ❑ Legends #3
- ❑ Cosmic Boy #2
- ❑ Blue Beetle #9
- ❑ Justice League of Am. #259
- ❑ Firestorm #56
- ❑ Warlord #114
- ❑ Legends #4
- ❑ Cosmic Boy #3
- ❑ Justice League of Am. #260
- ❑ Action Comics #586
- ❑ Superman #3
- ❑ Adv. of Superman #426
- ❑ Warlord #115
- ❑ Blue Beetle #10
- ❑ Legends #5
- ❑ Justice Lg. America #1
- ❑ Secret Origins #14
- ❑ Flash #1
- ❑ Suicide Squad #1

MILLENIUM — DC COMICS

- ❑ Millennium #1
- ❑ Firestorm #87
- ❑ Flash #8
- ❑ Justice Lg. of America #9
- ❑ Outsiders #27
- ❑ Wonder Woman #12
- ❑ Millennium #2
- ❑ Batman #415
- ❑ Blue Beetle #20
- ❑ Superman #13
- ❑ Millennium #3
- ❑ Booster Gold #24
- ❑ Green Lantern #220
- ❑ Infinity Inc #46
- ❑ Millennium #4
- ❑ Teen Titans Spotlight #18
- ❑ Captain Atom #11
- ❑ Detective Comics #582
- ❑ Suicide Squad #9
- ❑ Spectre #10
- ❑ Millennium #5
- ❑ Firestorm #68
- ❑ Flash #9
- ❑ Wonder Woman #13
- ❑ Justice League America #10
- ❑ Outsiders #28
- ❑ Millennium #6
- ❑ Superman #14
- ❑ Blue Beetle #21
- ❑ Millennium #7
- ❑ Adv. of Superman #437
- ❑ Booster Gold #25
- ❑ Green Lantern #221
- ❑ Infinity Inc #47
- ❑ Millennium #8
- ❑ Spectre #11
- ❑ Teen Titans Spotlight #19

UNOFFICIAL MILLENNIUM TIE-INS

- ❑ Leg. of Super Heroes #42
- ❑ Secret Origins #22
- ❑ Young All Stars #8
- ❑ Adv. of Superman #436
- ❑ Action Comics #596
- ❑ Leg. of Super Heroes #43
- ❑ Secret Origins #23

SECRET WARS II — MARVEL

- ❑ Secret Wars II #1
- ❑ New Mutants #30
- ❑ Captain America #308
- ❑ Uncanny X-Men #196
- ❑ Iron Man #197
- ❑ Secret Wars II #2
- ❑ Web of Spider-Man #6
- ❑ Amazing Spider-Man #268
- ❑ Fantastic Four #282
- ❑ Secret Wars II #3
- ❑ Daredevil #223
- ❑ Hulk #312
- ❑ Avengers #260
- ❑ Secret Wars II #4
- ❑ Dazzler #40
- ❑ Alpha Flight #28
- ❑ Rom #72
- ❑ Avengers #261
- ❑ Secret Wars II #5
- ❑ Thing #30
- ❑ Dr Strange #74
- ❑ Fantastic Four #285
- ❑ Secret Wars II #6
- ❑ Cloak and Dagger (2nd) #4
- ❑ Power Pack #18
- ❑ Micronauts New Voyages #16
- ❑ Thor #363
- ❑ Powerman and Ironfist #121
- ❑ Secret Wars II #7
- ❑ New Mutants #36
- ❑ Amazing Spider-Man #273
- ❑ Uncanny X-Men #202
- ❑ Defenders #152
- ❑ Spec. Spider-Man #111
- ❑ Secret Wars II #8
- ❑ New Mutants #37
- ❑ Amazing Spider-Man #274
- ❑ Avengers #265
- ❑ Uncanny X-Men #203
- ❑ Fantastic Four #288
- ❑ Secret Wars II #9
- ❑ Avengers #266

WAR OF THE GODS — DC COMICS

- ❑ War of The Gods #1
- ❑ Man of Steel #3
- ❑ Wonder Woman #58
- ❑ Hawkworld #15
- ❑ L.E.G.I.O.N. #31
- ❑ Starman #38
- ❑ Captain Atom #57
- ❑ Dr Fate #32
- ❑ War of The Gods #2
- ❑ Flash #55
- ❑ Wonder Woman #59
- ❑ Hawkworld #16
- ❑ Batman #470
- ❑ Dr Fate #33
- ❑ Animal Man #40
- ❑ Suicide Squad #58
- ❑ War of The Gods #3
- ❑ Wonder Woman #60
- ❑ Demon #17
- ❑ New Titans #81
- ❑ War of The Gods #4
- ❑ Wonder Woman #61

X-TINCTION AGENDA — MARVEL

- ❑ Uncanny X-Men #270
- ❑ New Mutants #95
- ❑ X-Factor #60
- ❑ Uncanny X-Men #271
- ❑ New Mutants #96
- ❑ X-Factor #61
- ❑ Uncanny X-Men #272
- ❑ New Mutants #97
- ❑ X-Factor #62

by
PAT McCALLUM

Well, the pinched nerve in my neck turned out to be nothing more than a pulled muscle. Still hurt like hell, though. So I now write this in my apartment which has an unknown substance coming up through the shower drain. Gotta call the landlord, but I'm not sure what to call him yet...

Anyway, on with the section. This month lets talk about the specialty covers that are dominating the comic industry today. Everywhere you look, comics glow in the dark, have "puffed out" foil covers or super triple-quadruple gatefold fold-out... where was I? Ah yes, specialty covers. What is their purpose? Ultimately- to gain new readers. Studies have shown that covers account for 85% of sales of magazines on the newsstand. Which means, chances are you wouldn't have even picked up the magazine if the cover didn't catch your eye. So you would not have read the magazine if it weren't for the cover.

This past year has been a testing ground in the comic shops. Marvel has pushed conventional printing methods to the limits. The debut of covers that were foil stamped, embossed, die cut, glow in the dark, hologrammed and gate-folded brought comics to a higher level. When have you seen a "Sports Illustrated" with a specialty cover?

I'm sure you all noticed these incredible looking second print books. Well, there's a major reason for second printing a book and a cooler reason why they're so great looking. Take a person who does not collect comics, but he hears that there was a really good one that just came out. So he/she goes to the local comic shop to purchase it only to find out the $1.50 comic is now $8.00. This person who was slightly interested in purchasing comics, won't. Here comes the second print, an affordable way for someone who wants to read the book to get it, thus creating a new comic collector.

The reason they look so good is because the company has to fill reorders- when the number is large enough to go back to presses, and the print run is not as large as the initial order so it's not as expensive to try a new print method. I don't know if you really took a close look at the Ghost Rider #15 second print, but Marvel used three really expensive gimmicks successfully- unbelievable from a printing standpoint. A spot varnished, gold, glow in the dark cover all in one! Whoa! What if it didn't work and they had tried it on a huge print run- disaster, and why try it on a book that doesn't sell well to begin with? So here is the perfect opportunity to try something new. So you see there are reasons for all this creativeness; the bottom one is- new readers. With new readers and more interest in comics, the industry will blossom.

I don't think anyone can top what Elle Magazine did, however. They sent out 15,000 magazines with a 2-minute Estee Lauder perfume video tape blister-packed to the cover! Yikes!

COMIC EXPO

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SHOW AND CONVENTION CALENDAR

ALABAMA

NOV 23 AL, ANNISTON-OXFORD, Cards & Comics Collector's Expo, Holiday Inn, US Hwy 78 East. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179

NOV 24 AL, HUNTSVILLE, Cards & Comics Collector's Expo, Marriott Inn, 5 Tranquility Base. T:20-6ft F:$35 A:$1 10am-5pm, Dana Pinkard 404-234-8210

CALIFORNIA

OCT 23&26&30 CA, WALNUT, Baseball Card/Pins/Comics, Frank and Son Warehouse, 19465 East Walnut Drive North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

OCT 27 CA, CITY OF INDUSTRY, Comic Book Super-Show, Industry Hills Parkway Resort, 1 Industry Pkwy. T:70-8ft F:$65 A:$6 10am-4pm, Hal Wamsley 714-860-2043

OCT 27 CA, OXNARD, Comic Book Show, Civic Auditorium, 800 Hobson Way. F:$45, Steve Wyatt 916-978-9465

NOV 3 CA, FAIRFIELD, Winter Season Comic Book Show, Community Center, 1000 Kentucky St. T:35 F:$35 A:$2(under 7 free) 10am-4pm, Ed Conway 916-758-1471

NOV 10 CA, SAN MATEO, Super Con, County Fairgrounds, 2495 S Delaware. F:$45 A$3.50 10am-5pm, Steve Wyatt 916-978-9465

NOV 17 CA, LONG BEACH, Comic Book Super-Show, Holiday Inn, 2640 Lakewood Blvd. T:70-6ft F:$35 A:$5 10am-4pm, Hal Wamsley 714-860-2043

NOV 24 CA, GLENDALE, Southern California Comic Book & Sports Card & Collectibles Show, Civic Auditorium, 1401 N Verdugo Rd. T:65 F:$40 A:$2.50 10am-4pm, Dean Chen 818-842-1861

COLORADO

NOV 30-DEC 1 CO, AURORA, Apollo Comics' 4th Year Comics and Cards Show, National Guard Armory, 55 S.Potomac St. A:$1 10am-4pm, Bill Riley 303-366-1946

GEORGIA

NOV 16 GA, ROME, Cards & Comics Collector's Expo, Civic Center, Turner-McCall Blvd. F:$40 A:$1 10am-5pm, Dana Pinkard 404-235-2179

ILLINOIS

NOV 3 IL, NAPERVILLE, All Comic Book Convention, Holiday Inn Crowne Plaza (Warrenville Rd near Naperville Rd & Tollway I-88). A:$1 10am-3pm, Graham Crackers Comics 708-355-4310

NOV 9 IL, MATTESON, America's Largest One Day Comic & Card Show, Holiday Inn Matteson, I-57 & Rt30. T:40 F:$30 A:$1 10am-4pm, Midwest Shows 708-496-3113

NOV 17 IL, CHICAGO, Chicago Comic & Card Show, Ford City Holiday Inn, 7353 S.Cicero Ave. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

NOV 17 IL, HILLSIDE, Comic Book & Baseball Card Show, Hillside Holiday Inn (On I-290-Eisenhower X-way btwn Wolf & Mannheim Rds, across from Hillside Shopping Ctr). A:$1 10am-3pm, Graham Crackers Comics 708-355-4310

NOV 17 IL, PALATINE, Midwest Show, Harper College, 1200 W. Algonquin Rd, Athletic Bldg. T:70+ F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

NOV 22-24 IL, ROSEMONT, Comic Supershow, Rosemont Ohare Exposition Center. T:300-8ft F:$250 A:$5, Midwest Shows 708-496-3113

DEC 1 IL, NAPERVILLE, All Comic Book Convention, Holiday Inn Crowne Plaza (Warrenville Rd near Naperville Rd & Tollway I-88). A:$1 10am-3pm, Graham Crackers Comics 708-355-4310

INDIANA

OCT 25 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Rd at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

OCT 27 IN, INDIANAPOLIS, Indianapolis Animation and Comic Book Show, Holiday Inn East, 6990 E.21st St (Shadeland Exit off I-70). T:70 F:$45 A:$2 10:30am-4:30pm, Ash Comics 317-251-2339

NOV 10 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, 700 Merrillville Rd (1 block East of Rax of Main St). T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

NOV 29 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Rd at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

DEC 8 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, 700 Merrillville Rd (1 block East of Rax of Main St). T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

MARYLAND

NOV 24 MD, BALTIMORE, Reality Comic Book Convention, Sheraton at BWI Airport. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

DEC 1 MD, SILVER SPRINGS, Realtiy Comic Book Convention, Armory Place, 925 Wayne Ave. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

DEC 7 MD, HAGERSTOWN, Reality Comic Book Convention, Sheraton, 1910 Dual Hwy (rt40). F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

MASSACHUSETTS

NOV 7-10 MA, WATERTOWN, Collector-Fest'91, Watertown Mall, 550 Arsenal St. A:free, Bill Gouvalaris 617-289-8662

NOV 7 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt6. T:50 F:$35 A:$1.50 6pm-10pm, Chris Christopher 508-763-8570

NOV 9 MA, BOSTON, Disneyana Collecotrs Show & Sale, The 57 Park Plaza. T:80+-18ft F:$50 5pm+, Mouse Club East 508-657-8135

NOV 14 MA, SWANSEA, Sports Card and Comic Book Show, Venus De Milo, 75 Gar Highway, Rt6. T:40 F:$30 A:$1.50 6pm-11pm, Earl Davis 508-675-0400

NOV 14-17 MA, WATERTOWN, Collector-Fest'91, Watertown Mall, 550 Arsenal St. A:free, Bill Gouvalaris 617-289-8662

NOV 17 MA, NEW BEDFORD, Sports Card and Comic Book Show, Days Inn, 500 Hathaway Rd off Rt140. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

NOV 21 MA, SEEKONK, Sports Card and Comic Book Show, Johnson & Wales Inn, Routes 114A & 44. T:40 F:$30 A:$1.50 6pm-11pm, Earl Davis 508-675-0400

NOV 23 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt6. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Chris Christopher 508-763-8570

NOV 30 MA, TAUNTON, Sports Card and Comic Book Show, Holiday Inn, 700 Myles Standish Blvd (exit 9 off 496 North or South). T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

DEC 5 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt6. T:50 F:$35 A:$1.50 6pm-10pm, Chris Christopher 508-763-8570

DEC 7-8 MA, BOSTON, NorthEast Collectibles Extravaganza & Boston FanFair, Bayside Expo Center. T:600+ A:5, Show Promotion Inc 1-800-759-SHOW

MICHIGAN

NOV 3 MI, WARREN, Comic Book and Baseball Card Show, Warren Elks Club, 13800 Frazho. T:30 F:$15 A:$1 10am-4pm, Chris Galvan 313-262-6881

NOV 17 MI, SOUTHFIELD, The Big Comic Show, Days Hotel, 17017 W. 9 Mile. T:8ft F:$75 A:$6 10am-6pm, Eric Tamborino 313-562-0722

MISSOURI

OCT 26 MO, SPRINGFIELD, Comic & Sports Card Show, University Plaza Trade Center, 625 St. Louis St. T:50 F:$35 A:$1 8:30am-6pm, Bill Hartley 417-326-2901

DEC 1 MO, ST. LOUIS, St. Louis Comic Book Show, Kolping House, 4035 Keokuk (1 block S.of Gravois, just off Meramec). A:$1, kids$.50 11am-3:30pm 314-772-1548

NEW HAMPSHIRE

OCT 24-27 NH, PORTSMOUTH-NEWINGTON, Collector-Fest'91, Newington Mall, Jct of Rt1 and Spaulding Tpk & Gosling Rd. A:free, Bill Gouvalaris 617-289-8662

OCT 31-NOV 3 NH, PORTS-

REMEMBER TO MEET THE WIZARD AT THE MID-OHIO CON NOV. 9 - 10

SHOW AND CONVENTION CALENDAR

MOUTH-NEWINGTON, Collector-Fest '91, Newington Mall, Jct of Rt1 and Spaulding Tpk & Gosling Rd. A:free, Bill Gouvalaris 617-289-8662

NEW JERSEY

NOV 3 NJ, TINTON FALLS, Monmouth County Comics Convention, Holiday Inn, Garden State Parkway ex105. T:30 F:$40 A:$1.50 9:30am-4:30pm, Ruth Campbell 908-269-9486

NOV 9 NJ, BORDENTOWN, Showplace For Collectors, Holiday Inn, Route 206 (North of NJTurnpike ex7). T:30F:$35A:$2 10am-5pm, Ruth Campbell 908-269-9486

NOV 16 NJ, HILLSBOROUGH, World of Cards & Comics Convention, 375 Rt206, Hillsborough Fire Co #2. T:65-8ft F:$43 A:$1 10am-4pm, Tony 'TJ' Grimando 908-968-3886

NOV 17 NJ, TOMS RIVER, Ocean County Comic Convention, K of C #4969, Tennyson & Whittier Aves. T:30 F:$40 A:$1.50 10am-4:30pm, Ruth Campbell 908-269-9486

NOV 29-DEC 1 NJ, EDISON, New Jersey Collectibles Extravaganza & FanFair, Raritan Center. T:350 A:$5, Show Promotion Inc 1-800-759-SHOW

NOV 29-DEC 1 NJ, SECAUCUS, Metropolitan Sports Fan Festival & Sports Collectors Show, Meadowlands Convention Center. T:8ft F:$195 Fri3pm-9pm Sat9am-6pm Sun9am-5pm, Billy Callahan 908-937-5790

DEC 1 NJ, TINTON FALLS, Monmouth County Comics Convention, Holiday Inn, Garden State Parkway ex105. T:30 F:$40 A:$1.50 9:30am-4:30pm, Ruth Campbell 908-269-9486

NEW YORK

OCT 25 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rt211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055

OCT 27 NY, FARMINGDALE, Farmingdale Comic Book & Card & Toy Show, Masonic Lodge, 197 Hempstead Tpk (rt24) between rt135 & rt110. T:35 A:$free 10am-4pm, Ray or Pat 516-669-4332

OCT 27 NY, OZONE PARK, Baseball Cards & Comic Books & Auction, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35+-8ft F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

NOV 2 NY, ALBANY, MRC Comics Convention, Washington Inn (old Thruway House), 1375 Washington Ave. T:8ft F:$50 A:$3 10am-4pm, MRC Comics 518-459-3100

NOV 8 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rt211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055

NOV 10 NY, LONG ISLAND, LI Comic Book & Collector's Market Convention, Holiday Inn Rockville Center, 173 Sunrise Hwy. A:free 10am-5pm, Cosmic Comics & Books of Oceanside 516-763-1133

NOV 17 NY, RIVERDALE, Baseball Card & Comic Book Show, Riverdale YMHA, 5625 Arlington Ave. T:35-8ft F:$55,2@$100 A:$2,$1members 10am-6pm, On The Ball 914-794-2299

NOV 22 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rt211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055

NOV 24 NY, FARMINGDALE, Farmingdale Comic Book & Baseball Card & Toy Show, Masonic Temple, 197 Hempstead Tpk (rt24) between rt135 & rt110. T:35 A:$free 10am-4pm, Ray or Pat 516-669-4332

NOV 24 NY, OZONE PARK, Baseball Cards & Comic Books & Auction, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35+-8ft F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

DEC 8 NY, LONG ISLAND, LI Comic Book & Collector's Market Convention, Holiday Inn Rockville Center, 173 Sunrise Hwy. A:free 10am-5pm, Cosmic Comics & Books of Oceanside 516-763-1133

OHIO

NOV 2 OH, CINCINNATI, Reality Comic Book Convention, Ramada Hotel NE Blue Ash, 5901 Pfieffer Rd (I-71 exit 15). F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

NOV 3 OH, COLUMBUS, Reality Comic Book Convention, Sheraton, 2124 South Hamilton Rd. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

NOV 9-10 OH, MANSFIELD, Mid-Ohio-Con, Fairhaven Hall, Richland County Fairgrounds. A:$5 Sat10am-6pm Sun10am-5pm, Roger Price 419-526-0438

DEC 1 OH, CLEVELAND, Comic Book-Baseball Card-Movie Nostalgia Show, Day's Hotel, 4600 Northfield Rd. T:8ft F:$60 11am-5pm, Joe Tricarichi 216-932-8596

OREGON

OCT 26 OR, CORVALLIS, Hero Con I, Nendels Inn, 1550 NW 9th. T:50 F:$20 A:$1 10am-5pm, Rob Merickel or Frank Vanderpool 503-754-7343

PENNSYLVANIA

NOV 10 PA, READING, Comic Book & Trading Cards Show, The Inn at Reading, Warren St. By-Pass & Park Rd.

NOV 17 PA, HARRISBURG, Reality Comic Book Convention, Host Hotel, I-83, exit 18A. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

DEC 8 PA, MONROEVILLE, Reality Comic Book Convention, Palace Inn, Rts 22 & 48. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

RHODE ISLAND

NOV 10 RI, WARWICK, JAS Promotions Collectors Show, Howard Johnsons Lodge, 20 Jefferson Blvd (ex15 of 95). T:60+ F:$40 A:$1, Jonathan Scungio 401-732-5122

DEC 8 RI, PROVIDENCE, JAS Promotions Comicbooks Show, Days Hotel, 220 India St (ex3 off 195). T:28 F:$28 A:$1, Jonathan Scungio 401-732-5122

TENNESSEE

NOV 30 TN, CHATTANOOGA, Cards & Comics Collector's Expo, Royal Inn, I-24 & 4th Ave Exit, 2000 E.23rd St. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179

DEC 1 TN, NASHVILLE, Cards & Comics Collector's Expo, Ramada Inn- Opryland, 2401 Music Valley Dr. T:20-6ft F:$30 A:$1 10am-5pm, Dana Pinkard 404-234-8210

DEC 7 TN, KNOXVILLE, Cards & Comics Collector's Expo, Ramada Inn-Airport, Alcoa Hwy 129. F:$35 A:$1 10am-5pm, Dana Pinkard 404-235-2179

TEXAS

NOV 3 TX, PAMPA, Major League Sports Fall Card and Comic Show, M.K. Brown Auditorium, 1000 N. Sumner. F:$25 A:$1 11am-5pm, Ronnie Holmes 806-665-0948

VERMONT

NOV 9 VT, BENNINGTON, MRC Comics Convention, Ramada Inn, Rt 7 & Kocher Rd. T:8ft F:$50 A:$3 10am-4pm, MRC Comics 802-442-8145

VIRGINIA

OCT 27 VA, NORFOLK, Reality Comic Book Convention, Quality Inn Lake Wright, 6280 Northampton Blvd. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

NOV 23 VA, ARLINGTON, Reality Comic Book Convention, Howard Johnson's, 2650 Jefferson Davis Hwy. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

WASHINGTON

OCT 27 WA, SEATTLE, Center Con 22, Seattle Center Flag Pavilion. T:115 F:$55 A:$3 10:30am-4:30pm, Bill Wormstedt or Carl Waluconis 206-822-5709

WISCONSIN

OCT 27 WI, MADISON, Madcity Comic Book Show, VFW Hall, 133 Lakeside (HWY 12 &18 to Nolan Dr, ex263, 1mi to Lakeside). T:34-6ft F:$20 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm,sat 12-5pm) 414-351-1719

NOV 3 WI, MILWAUKEE, Brewcity Comic Book Show, Red Carpet Regency Lanes, 6014 North 76th St (4 blocks N of Silver Spring). T:43-8ft F:$25 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm, sat 12-5pm) 414-351-1719

REMEMBER TO MEET THE WIZARD AT THE MID-OHIO CON NOV. 9 - 10

ATTENTION SHOW PROMOTERS

If you wish to have your show listed in this section, please send us a list of all your upcoming shows.

SEND TO: **SHOW CALENDAR**
P.O.BOX 648 • NANUET, N.Y. 10954-0648

Dear Wizard,

I have some questions for you to answer. I bought an issue of Wizard #1 and thought the questions people sent were interesting and your answers were great. I have some questions of my own and I would like to hear what you think. 1) Since comic companies have been using computer art, new heroes have been created, the art style is sometimes different and more modern, and the popularity of comics has increased, could there be another age in comics, or could we be living in one now? 2) Is there going to be an X-Men movie, a sequel to The Punisher, and are the Marvel and DC cartoons going to be shown again? 3) I am also curious to know is Meggan and Nightcrawler going to end up together and who is more powerful, the Hulk or Drax the Destroyer? 4) Is there a Silver Skateboarder? 5) Will comic companies have art contests? 6) Will there be any Foolkiller, Ghost Rider team-ups? 7) Last but not least, does Marvel and DC ever get ideas from each other, such as War of The Gods and Infinity Gauntlet, or The Shield and Captain America?

Michael Veit
Findlay, OH

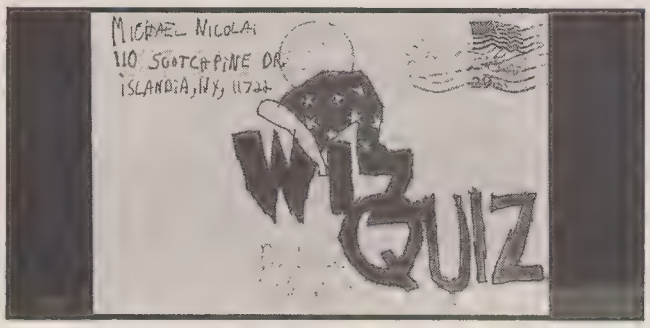
Thanks for writing, Mike. I can't remember seeing so many questions in the same place before, but here goes: 1) Has anyone else thought of this? It's true that a large change has occurred in comics lately, starting around the late 1980's. Stories have become darker, characters more violent, a greater emphasis has been put on the artwork than ever before, and it seems an entirely new generation of artists and writers have found fame. If this is a "new age," only time will tell.

2) An X-Men movie? Yes! Finally this mutant motion picture is in production, produced by none other than James Cameron (of Aliens and Terminator). We sincerely hope that there will be no Punisher sequel. Even though the old Marvel and DC cartoons were jewels, they will probably never be seen again (but who knows...).

3) Read Excalibur #43 to see Nightcrawler and Captain Britain fight it out over Meggan. We don't know if Drax is stronger than the Hulk, but since Hulk's got Dr. Bruce Banner's mind, and Drax's brain is a pea, the Hulk could probably thrash him easily.

ENVELOPE OF THE MONTH

This envelope was sent to us by Michael Nicolai, Islandia, NY He wins a FREE WIZARD T-SHIRT.



4) Yes. His name is Gareb Shamus.

5) Who knows? DC put out New Talent Showcase a few years back, which featured amateur work, but we haven't heard about anything for the future.

6) Cool idea. We'll tell Marvel.

7) Nah. You've got to realize that Marvel and DC put out nearly 100 books each month. Some of them, sooner or later, are gonna look the same.

Dear Wizards,

Why are Uncanny X-Men and Amazing Spider-Man about 80 issues apart when their number 1's were only about six months apart?

Chris Heid
Temecula, CA

Actually Chris, Amazing Spider-Man premiered in March of 1966 and Uncanny X-Men #1 was shipped in September of 1963. The three-year difference gives them about a 36 issue gap, plus a long time ago, Marvel produced Uncanny X-Men as a bimonthly title, giving Amazing Spider-Man a huge jump on issues. It's a good thing they're not doing that anymore, eh?

Dear Wizard Masters,

What a beautiful thing you've done. A guide that tells you the latest in comics, prices and interviews of famous personalities. This book was so great that I bought two copies. I'm looking forward to Wizard #2. Now for some questions.

1) On a front cover of a comic there's usually a small box with a picture inside it. Recently I saw two copies of the same comic, but one had a bar code (UPC) in the box and the other one had a picture in the box. Which one is more valuable?

2) After the copyright statement on two identical comics, there's a line that says PRINTED IN CANADA on one copy and PRINTED IN USA on the other copy. Which one is more valuable?

3) I was amazed when I saw a price list for Marvel Trading Cards. Now I know how much my cards are worth. My question is, how about a printing a price for STAR TREK (1991) trading cards, TERMINATOR II (1991) trading cards and GI JOE (1991) trading cards, since all these cards are related to comics?

Well, thanks for your time. Until Merlin gets jealous of the Wizard and does something stupid, make mine Wizard!

Rajesh Persaud
Downsview,
Ontario
Canada

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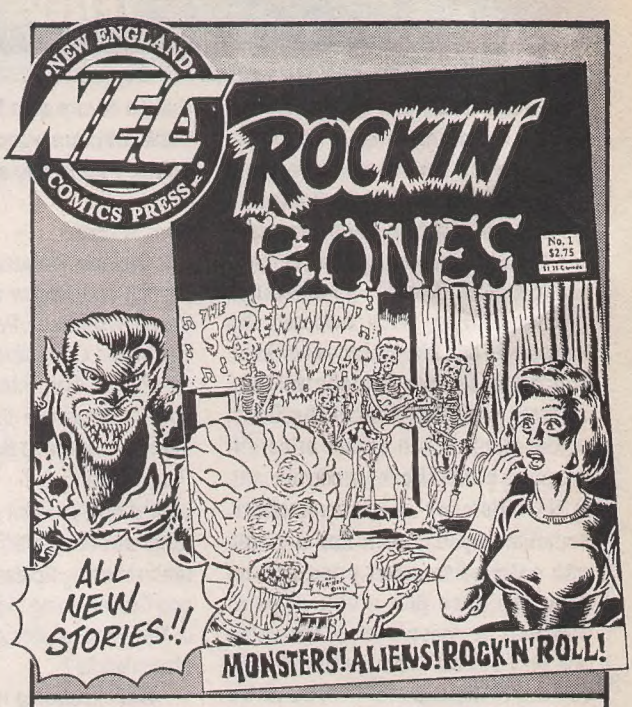

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VOLUME 1 ISSUE 4

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Page 26: Batman, Robing The Boy Wonder: ©1991 DC Comics; Page 27: Batman: © 1991 DC Comics; Page 28: Joker, The Killing Joke: ©1991 DC Comics; Page 29: Catwoman, Batmobile: ©1991 DC Comics.
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Page 36: X-Men: ©1991 Marvel;John Byrne (Self-Portrait): ©1991 DC Comics; OMac: ©1991 DC Comics; Namor: ©1991 Marvel; X-Men: ©1991 Marvel; Avengers: ©1991 Marvel; Captain America: ©1991 Marvel; OMac: ©1991 DC Comics; She Hulk: ©1991 Marvel; Avengers West Coast: ©1991 Marvel; Alpha, Flight, Wolverine: ©1991 Marvel; Fantastic Four, Phoenix: ©1991 Marvel; Incredible Hulk/Bruce Bannner: ©1991 Marvel; Superman/Man of Steel: ©1991 DC Comics; Batman: ©1991 DC Comics; Legends: ©1991 DC Comics; Superman-Teen Titans/Action Comics: ©1991 DC Comics; Capt. Marvel: ©1991 DC Comics; Guy Gardner: ©1991 DC Comics; Hawkman: ©1991 DC Comics; Martian Manhunter: ©1991 DC Comics; Wonder Woman: ©1991 DC Comics; Dr. Fate: ©1991 DC Comics; Blue Beetle: ©1991 DC Comics; Black Canary: ©1991 DC Comics; Flash: ©1991 DC Comics; Page : She Hulk: ©1991 Marvel.

What a beautiful letter you've written. Now for some answers. 1) The difference between a comic with a bar code and one with a picture in the box is that the first was sold on the newsstand, and the second was sold directly to comic stores. There is no difference what-so-ever in price between the Newsstand and Direct Market editions. Sometimes the two versions will have different covers (ie- War of The Gods, Spider-Man), which create price differences, but the boxes are irrelevant. 2) No difference at all here, either. Sometimes you'll even find a comic with a Canadian cover price, and no American price (it's a little more in Canada). It doesn't affect the value one bit. 3) Star Trek Trading Cards, you say? Rajesh, just for you we've included the entire checklist with prices. Hope you like 'em. By the way, are you implying that Merlin has Wizard envy?

Dear Wizard,

I think that it would be cool if you put the addresses of writers and artists of some of the popular magazines and comics in your magazine, so us fans can write to our favorite writers and artists.

I also think hologram stickers is a good idea to promote your book, but if you want my opinion, I think coins with imprints of the hottest of the hottest heroes and villains would be awesome.

Richard Baker
San Bernadino,
CA

Holy Cow! Can you imagine what would happen if the super-top-secret addresses of people like Jim Lee became public knowledge?? Basically, hundreds of thousands of fans would write to them each day (which we think is cool, but for some reason they think its a big hassle). If you want to write a letter to your favorite comic book artist or writer, mail the letter to us or the publisher he works for and we'll see that he or she gets it. Deal? Also, you think coins are a good idea, eh? Hmm... coins. Funny you should say that...

Dear Wizard,

If Cyclops, Wolverine, Beast, Psylocke, Gambit and Rogue are the X-Men, and Havok, Wolfsbane, Polaris, Jamie Madrox, Guido and Quicksilver are X-Factor, and Storm, Ice Man, Marvel Girl, Archangel and Colossus are the Uncanny X-Men, then what team do Banshee, Jubilee and Forge belong to? What happened to Longshot? Are Peter and Mary Jane going to have a baby? Will Todd McFarlane ever return to doing Spider-Man? Are Sunspot and Gideon going to join X-Force? When is Sub-Mariner going to have a Marvel Masterworks?

Well, I have no more questions. My name is Bill Fitzgerald and I am 11. I have been collecting comics since I was 7. I really love McFarlane's work. Amazing Spider-Man #299 was the first comic I ever got, and I knew right then I would love comics because of Todd. I hope you print my letter and answer it because I have written 10 letters to Marvel and they never got printed. If you do I will buy every one of your issues.

Thanks for the free poster. I hope you last for your 20,000,000,000th issue.

PS- Enclosed is a Marvel Series I Sabretooth card. This is a bribe. Take this card, it is worth $.55, and you can print my letter if you want. Please do.

Bill Fitzgerald
New York, NY

Our twenty-billionth issue?? Sounds good to us, Bill! Since we're printing your letter you've gotta buy our mag every month for the next one and a half million millennia until we get to that 20 billionth issue. We'll be waiting for your subscription check. About your questions: Forge and Banshee aren't on any X-Men team because they are personal guards for Professor Xavier. Jubilee left X-Men after the Shadow King was defeated. If you want to see Longshot, keep reading the X-Books (heh heh). You say you want a Spider-Baby? Um, ask Mary Jane about that. Sunspot and Gideon probably aren't going to join X-Force for a while, and Marvel hasn't made any plans for a Sub-Mariner Marvel Masterworks. Whew!

We hope you liked the Todd McFarlane cover and poster to our premiere issue. Unfortunately, it looks like he's left Marvel for good. We hope to hear from you again, and no bribes are necessary to get your letters printed (a hologram card would do it, though).

Keep those letters coming, Wizard Fans! We're still looking for a great title for our letters page so if you have an idea for it, no matter how loopy and crazy it might be, let us know. Address your Wizard letters to Submissions Dept, PO Box 648, Nanuet NY 10954-0648. If we print your letter you win a big sloppy kiss from the publisher, Gareb Shamus.

Don't miss our fantastic next issue featuring the Silver Surfer, where we try to answer the question, "Why didn't Galactus give the Silver Surfer clothes?"

Put you responses to the attention of our
Submissions Dept.
PO Box 648
Nanuet, NY 10954-0648

Thats all the room we have for this issue. If you have any suggestions for a name for the letters page, lets hear it. See you next issue!

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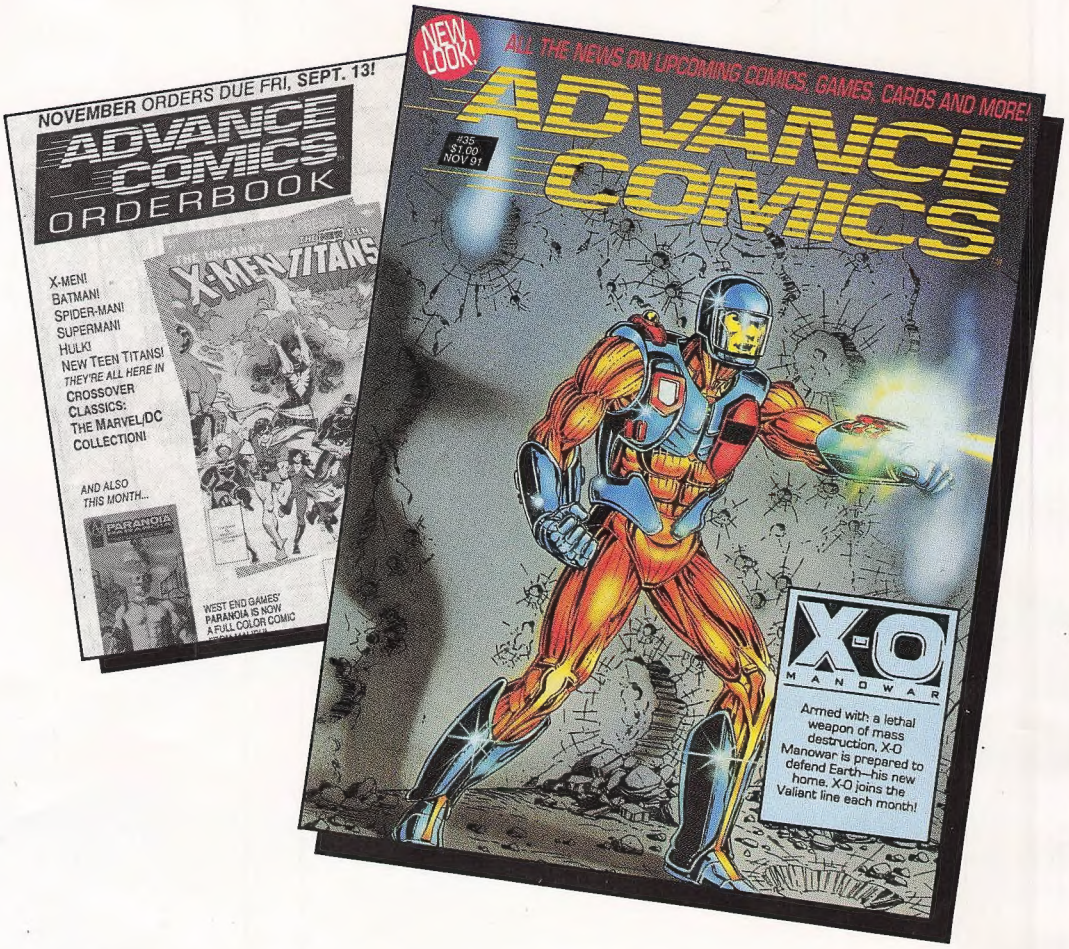

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